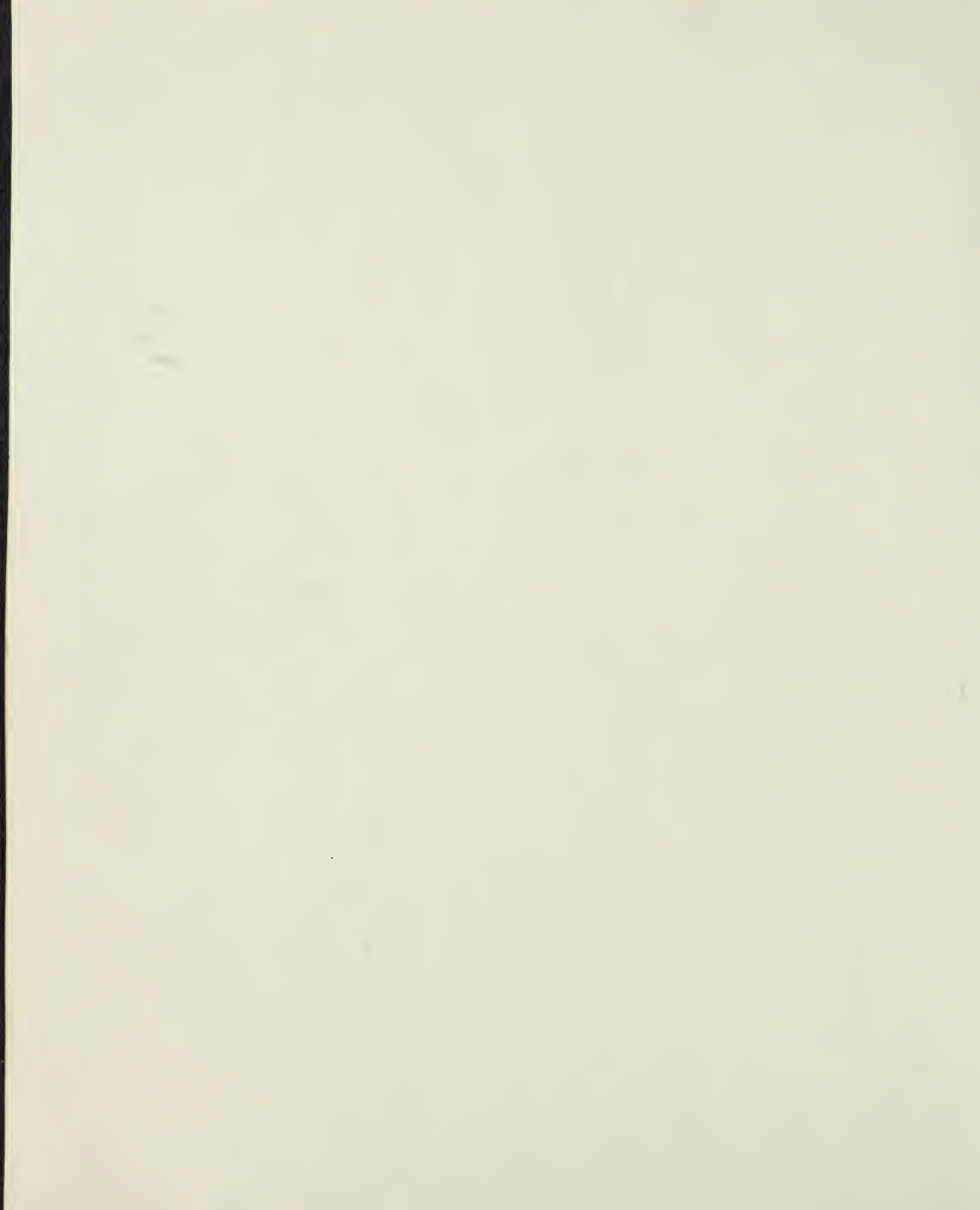




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Gary Karr	Bass
Charles Russo	Clarinet
Carl Atkins (T.F.)	Sax
John Coffey (ret.?)	Trombone
Jacob Maxin	Piano
David Hagan	Cl. Piano
Blanche Winogron	Harpsi.
Margaret Harshaw	Voice
Grace Feldman	V. da gamb
<i>Jan Straszogel</i>	<i>Opera</i>
<i>Nadine Harris</i>	<i>French</i>
<i>David Roll</i>	<i>Humanities</i>
<i>David Harkins</i>	<i>Theory</i>
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violin
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Alfred Krips, violin
Eric Rosenblith, violin
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Albert Yves Bernard, viola
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Eugene Lehner, viola
Jules Eskin, violoncello
Stephen Geber, violoncello
Aldo Parisot, Visiting Artist in
violoncello
Alfred Zighera, violoncello
Gary Karr, contrabass
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Woodwinds

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Lola Schaefer, flute
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John A. Holmes, oboe
Louis Speyer, oboe
Gino Cioffi, clarinet
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Charles Russo, clarinet
Felix A. Viscuglia, clarinet
William G. Wrzeslen, clarinet
Carl J. Atkins, saxophone
Ernest Panenka, bassoon
Matthew Ruggiero, bassoon
Sherman Walt, bassoon
Richard E. Plaster, contrabassoon

Brass

Roger Voisin, Chairman, trumpet
Andre Come, trumpet
Gerard J. Goguen, trumpet
Paul F. Keaney, horn
Ralph Pottle, Jr., horn
Harry Shapiro, horn
James Stagliano, horn
John Coffey, trombone
William M. Gibson, trombone
William Tesson, trombone
Chester B. Schmltz, tuba

Harp

Louise Came Pappoutsakis
Bernard Zighera

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Everett Firth

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Alice Canaday
Malcolm L. Creighton
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Lucille Monaghan
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Blanche Winogron

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Yuko Hayashi

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Silvio Coscia
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Mark Pearson
Lav Vrbanc
Gladys Miller Zachareff

Symphony Orchestra, Orchestral Conducting

Frederik Prausnitz
Richard Pittman,
Associate Conductor

Chorus, Chamber Singers, Choral Conducting

Lorna Cooke deVaron

Repertory Coaching

John Moriarty
Allen Rogers

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Francis Judd Cooke, Chairman
Robert Cogan
Alexander Goehr
Daniel Pinkham
Malcolm Peyton
Charles Wuorinen

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Francis Judd Cooke
Lyle Davidson
Norman Dinerstein
George Edwards
John Goodman

Edwin Harkins

John Helss
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Music Education

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Leta F. Whitney

Humanities

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Chairman
Richard Moore
Charles Nathanson
David Noll
Abby Rockefeller
Jeremy Shaplo
Kurt Wolff

Languages

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Nadine Harris, French
Johanna H. Oldenburg, German
Barbara Reutlinger, German
Anna Yona, Italian
Wm. Roach, "

Opera

Ian Strasfogel, Chairman
Terry Declma, Assistant
Newton Wayland, Assistant

Chamber Music

Rudolf Kolisch (violin),
Artist in Residence
and
members of the faculty

Composers String Quartet

(Quartet in Residence)
Matthew Raimondi (violin)
Anahid Ajemian (violin)
Jean Dupuy (viola)
Seymour Barab (violoncello)

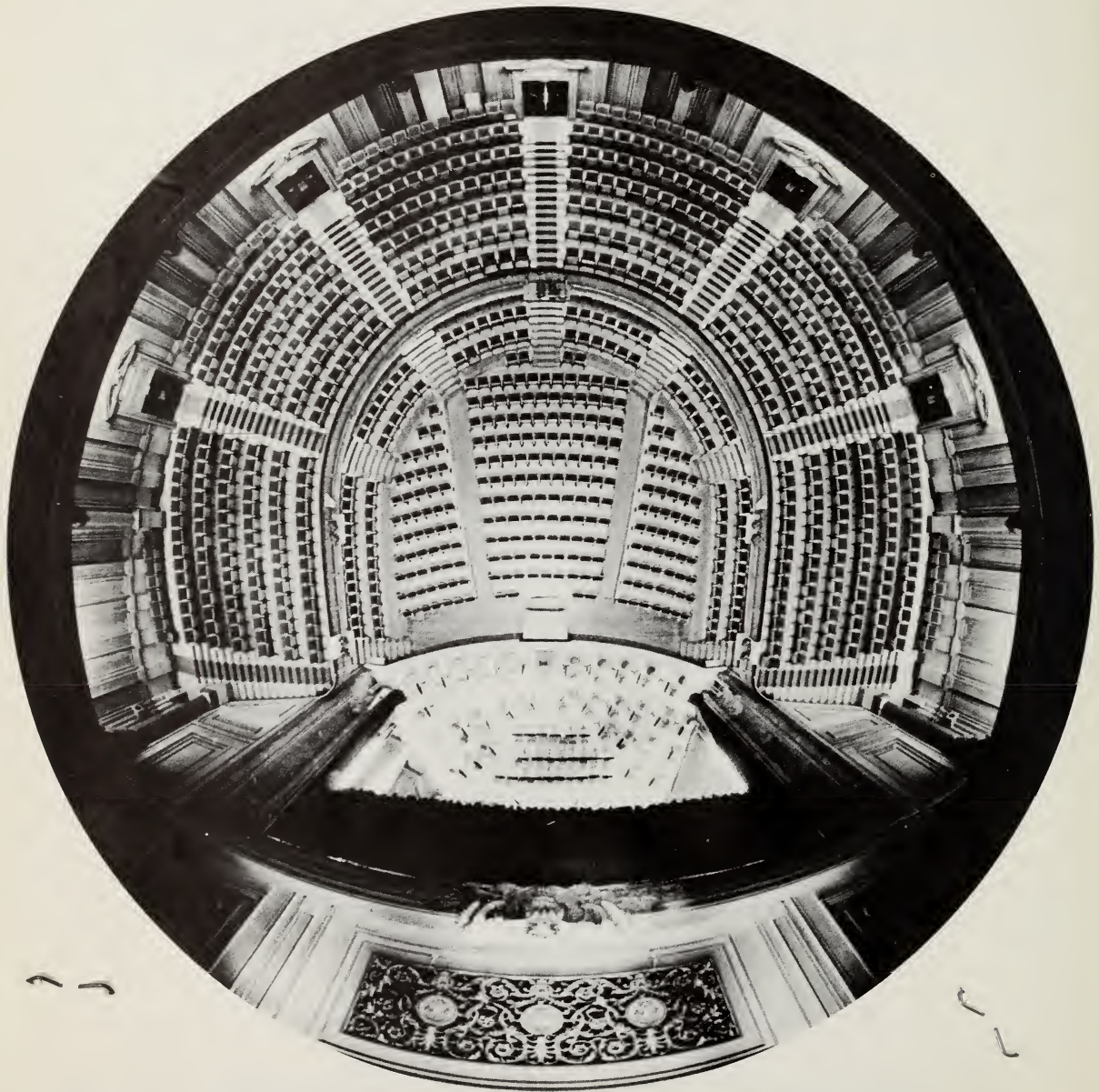
Performance of Early Music

Daniel Pinkham, Chairman
Sydney Beck
Grace Feldman
Helen Keaney

For catalogue, write: William Mahan, Jr., Director of Admissions, New England Conservatory of Music
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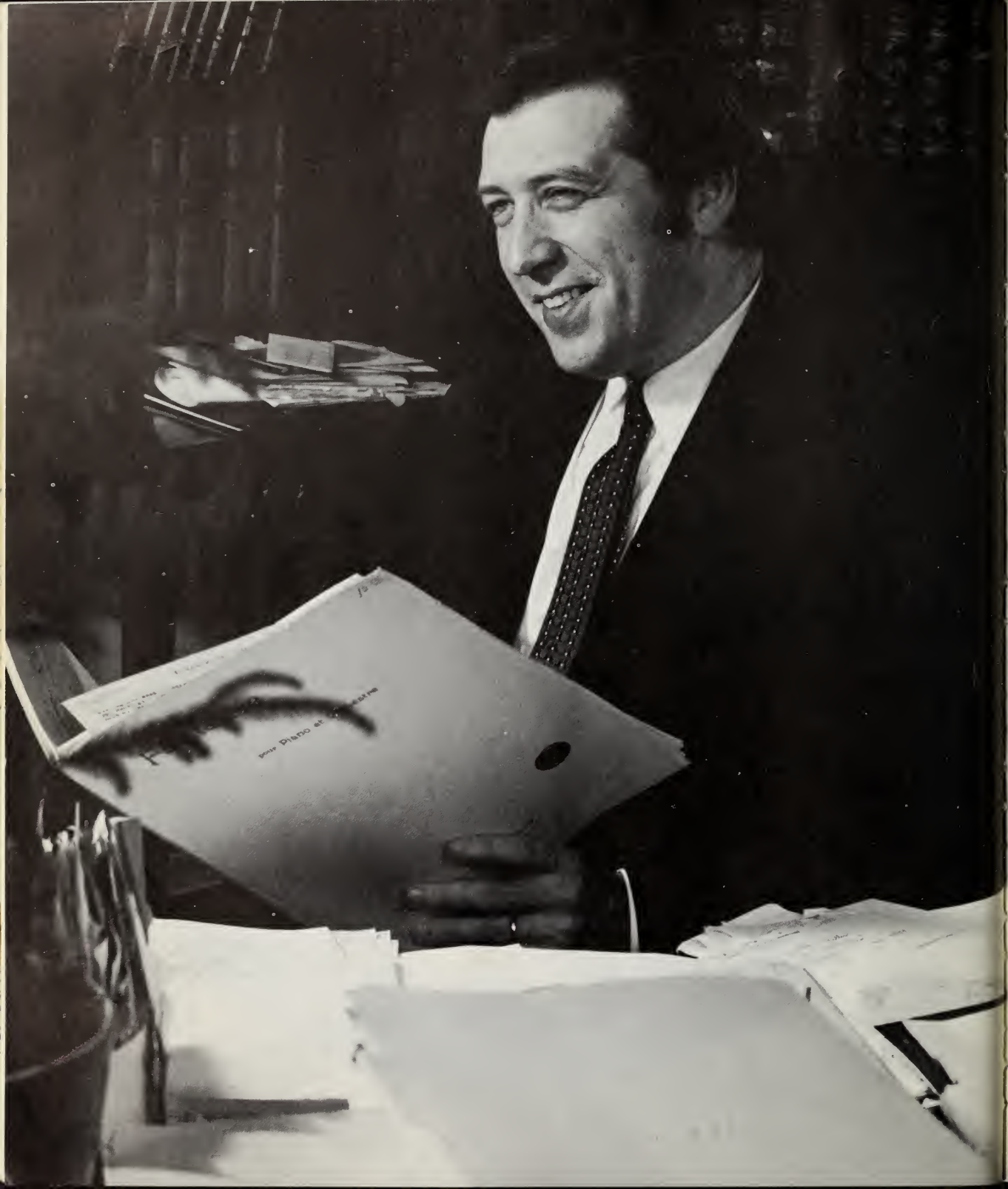
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Jordan Hall.

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GUNTHER SCHULLER, PRESIDENT

Musical studies in composition, flute and French horn at an early age matured Gunther Schuller so rapidly in the field of music that he accepted a professional position with the New York Ballet Theatre Orchestra at age 16. He became solo French horn the following year with the Cincinnati Symphony, and by 19 was a member of the Metropolitan Opera Orchestra. His *Symphony for Brass and Percussion*, performed under the direction of Leon Barzin and later by the New York Philharmonic under the direction of Dimitri Mitropoulos, was subsequently recorded for Columbia Records. In 1959, Mr. Schuller left the Metropolitan Opera Orchestra, and his position as solo French horn, in order to devote more time to composing and conducting.

As a conductor, Mr. Schuller has made guest appearances in subscription concerts with the Boston, Cleveland, Baltimore, Chicago, Rochester and San Francisco orchestras, as well as with the BBC Symphony, Berlin Free Radio Symphony, Philharmonic Orchestra of the French Radio, Icelandic Symphony Orchestra and this year with the St. Louis Symphony, Denver Symphony and Berlin Philharmonic. Also, a history making series of concerts entitled "Twentieth Century Innovations," sponsored by the Carnegie Hall Corporation, was organized and conducted by Mr. Schuller in New York City from 1963 through 1965. Over stations of the National Association of Educational Broadcasters and broadcast from New York City on WBAI, an analysis of contemporary music from 1900 to the present, entitled "Contemporary Music in Evolution," was also written and produced by Mr. Schuller.

Through a long association with John Lewis and the Modern Jazz Quartet, Mr. Schuller

has composed many compositions in the "third stream" idiom. His "Conversations" is performed by the Modern Jazz Quartet and the Beaux Arts String Quartet in an album on Atlantic Records entitled *Third Stream Music*.

Besides the book *Horn Technique*, published in 1962 by the Oxford University Press, a more recent book by Mr. Schuller (published in April of 1968) is a history of jazz and entitled *Early Jazz: Its Roots and Musical Development*.

As acting head of the Composition Department of the Berkshire Music Center at Tanglewood from 1963 to 1965, he succeeded Aaron Copland and became Head of Contemporary Music Activities in 1965. He served on the faculty of Yale University as Associate Professor before becoming President of the New England Conservatory in November of 1967.

Major commissions: Gala Music (75th Anniversary of Chicago Symphony); Spectra (New York Philharmonic); Seven Studies on Themes of Paul Klee (Ford Foundation jointly with Minneapolis Symphony Orchestra); The Visitation (Hamburg State Opera Company); Triplum (125th Anniversary of New York Philharmonic); Contrasts (Donaueschingen Festival of New Music); Threnos — In Memoriam Dimitri Mitropoulos (Cologne Radio Orchestra).

Honors: National Institute of Arts and Letters Award, 1960; Brandeis Creative Arts Award, 1960; two Guggenheim Fellowships, 1963, 1964; member of the National Institute of Arts and Letters, 1967.

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1968

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Ford H. Cooper
John H. Funk
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Mrs. Ross A. McFarland
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Mrs. Brooks Potter
Mrs. H.S. Payson Rowe
Robert J. Sullivan
Mrs. Albert C. Titcomb
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1969

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Sherwin C. Badger
Mrs. Bart W. Baird
John W. Bryant
Joseph A. Coletti
David C. Crockett
Miss Mabel Daniels
F. Murray Forbes, Jr.
Francis W. Hatch, Jr.
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Mrs. Laurence M. Lombard
A. Tillman Merritt
Mrs. Edwin N. Ohl
Mrs. John D. Rockefeller, Jr.
Richard A. Spindler
Mrs. Carl A. Weyerhaeuser

1970

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Mrs. Henry F. Colt
John Corley
John G. Cushman
Francis W. Hatch, Sr.
Mrs. Chester B. Humphrey
Edward F. MacNichol
Robert W. Mathews
John R. McLane, Jr.
Mrs. Guido R. Perera
George L. Powell
Edward P. Richardson, Jr.
David Scudder
J. Gregory Smith
Mrs. Byron G. Tosi
William B. Trafford

1971

Mrs. Talcott M. Banks
Mrs. Hugh A. Carney
Mrs. Gardner Cox
Nicholas W. Danforth
Mrs. William R. Driver, Jr.
John W. Goodrich
Robert E. Gregg
Mrs. Aldus C. Higgins
Mrs. Albert B. Hunt
Harrison Keller
Alan R. Morse
Mrs. Julius C. Morse
Thomas D. Perry, Jr.
Perry T. Rathbone
Paul C. Reardon
Mrs. Aaron Richmond
Thomas J. Scott
Mrs. Frederick J. Stare
Nathan B. Talbot
James L. Terry
Mrs. Philip S. Weld

*President of the
New England Conservatory
Alumni Association

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Harvey Phillips, *Assistant to the President for Financial Affairs*

Leon Barzin, *Special Consultant to the President*

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Jerome Cohen, *Stage Manager and Assistant Orchestral Librarian*

~~Elizabeth and John Hagedorn, Directors of Residence~~

~~Eleanor Baraniecki, R.N., Nurse in Residence~~

FACULTY

Orchestral Instruments

Strings

Joseph Silverstein, Chairman, violin
Robert Brink, violin
Alfred Krips, violin
Eric Rosenblith, violin
†George Zazofsky, violin
Albert Yves Bernard, viola
Burton Fine, viola
Eugene Lehner, viola
*Jules Eskin, violoncello
Stephen Geber, violoncello
Aldo Parisot, Visiting Artist in violoncello
Benjamin Zander, violoncello
Alfred Zighera, violoncello
Gary Karr, contrabass
Leslie Martin, contrabass
Henry Portnoi, contrabass
William Rhein, contrabass
Paul Zukofsky, violin

Woodwinds

*Doriot Anthony Dwyer, flute
James Pappoutsakis, flute
Lois Schaefer, flute
Ralph L. Gomborg, oboe
John A. Holmes, oboe
Louis Speyer, oboe
Gino Cioffi, clarinet
Peter W. Hadcock, clarinet
Charles Russo, clarinet
Felix A. Viscuglia, clarinet
William G. Wrzesien, clarinet
**Carl J. Atkins, saxophone
Ernest Panenka, bassoon

Matthew Ruggiero, bassoon
Sherman Walt, bassoon
Richard E. Plaster, contrabassoon

Brass

Roger Voisin, Chairman, trumpet
Andre Come, trumpet
Gerard J. Goguen, trumpet
Paul F. Keaney, horn
Ralph Pottle, Jr., horn
Harry Shapiro, horn
James Stagliano, horn
John Coffey, trombone
William M. Gibson, trombone
William Tesson, trombone
Chester B. Schmitz, tuba

Harp

Louise Came Pappoutsakis
Bernard Zighera

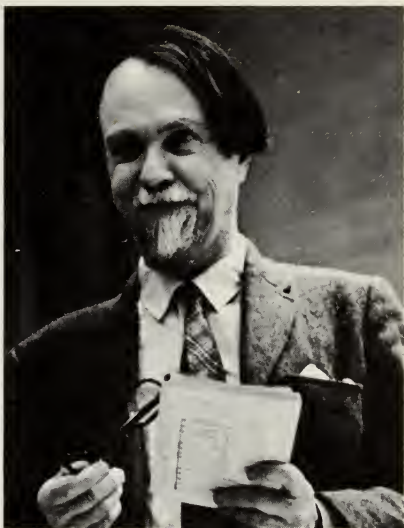
Timpani and Percussion

Everett Firth

Keyboard Instruments

Piano

Russell Sherman, Chairman
Jean Poole Alderman
Alice Canaday
Malcolm L. Creighton
Howard Goding
Jacob Maxin
Lucille Monaghan
Victor Rosenbaum



(Top) Russell Sherman.
 (Top Right) Francis Judd Cooke.
 (Above) Ré Koster.
 (Right) Rudolf Kolisch.

PIANO CLASSES

Robert Sherwood, Supervisor
Alice Canaday
David Hagan
Donald Smith

(piano, continued)

Miklos Schwalb
Robert Sherwood
Donald Smith
Veronica von Moltke
Blanche Winogran

Piano Technician's Course

Thomas Potter

Harpischord

Helen Keaney
Daniel Pinkham
Winogran, Blanche

Organ

Donald Willing, Chairman
Yuko Hayashi
BRUCE BENNET

Voice

Ré Koster, Chairman
Silvio Coscia - Margaret Harshaw
Frederick Jagel
Mark Pearson
Lav Vrbanic
Gladys Miller Zachareff

Symphony Orchestra,

Orchestral Conducting

Frederik Prausnitz

Chorus, Chamber Singers,

Choral Conducting

Lorna Cooke deVaron

Repertory Coaching

John Moriarty
Allen Rogers

Composition

Francis Judd Cooke, Chairman
†Robert Cogan - Alexander Goehr
Daniel Pinkham
Malcolm Peyton
Charles Wuorinen

Theoretical Studies

†Robert Cogan, Chairman - Leon Bamberger
Albert Yves Bernard
Robert Ceely
Francis Judd Cooke
Lyle Davidson
John Goodman - Norman Dinerstein, George Edward
John Heiss - Edward Harkins John Felice

James Hoffmann - Arthur Komar
†Joyce Mekeel

Ernest Oster

Malcolm Peyton

Victor Rosenbaum - David Stock
Newton Wayland

History and Literature of Music

Daniel Pinkham, Chairman

Francis Judd Cooke - William Frabrizio
Thomas Philips
Julia Sutton

Music Education

Herbert Alper, Chairman
Leta F. Whitney
Carol Sykes, Violin Class

Academic Studies

Humanities

Lee Sanford Halprin, Chairman
Richard Moore, Poetry
Charles Nathanson, Philosophy

Abby Rockefeller
Jerelmy Shapiro
Kurt Wolff

Languages

Madeline Harris, French
Marion R. Tronerud, French
Johanna H. Oldenburg, German
Barbara Reutlinger, German
Anna Yona, Italian
Wm. Rouch, Italian

Opera

Jan Stasfoge!
Thomas Philips, Chairman *out 8/68*
Terry Decima, Assistant
Newton Wayland, Assistant

Chamber Music

Rudolf Kolisch (violin), Artist in Residence
Robert Brink (violin)
Eric Rosenblith (violin)
Joseph Silverstein (violin)
†George Zazofsky (violin)
Eugene Lehner (viola)
John Heiss (flute, theory)
Ralph L. Gomborg (oboe)
Louis Speyer (oboe)
**John Miller (bassoon)
Roger Voisin (trumpet)
Everett Firth (timpani)
Victor Rosenbaum (piano, theory)
Russell Sherman (piano)
Helen Keaney (harpsichord)
Francis Judd Cooke (composition)

Composers String Quartet

(Quartet in Residence)

Matthew Raimondi (violin)
Anahid Ajemian (violin)
Jean Dupouy (viola)
Seymour Barab (violoncello)

Department of

Performance of Early Music,

Daniel Pinkham, *Chairman*
Helen Keaney *Julia Sutton*
Grace Feldman, viola da gamba
Blanche Winegren, piano & harpsichord

Emeriti

Richard Burgin, violin
Percy F. Hunt, voice
Harrison Keller, President Emeritus
Anna S. Lothian, piano
Margaret C. Mason, theoretical studies
and piano
Warren Storey Smith, history and literature
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Felix Wolfes, repertory coach

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Robert Cogan - *Theory*
Francis Judd Cooke - *Composition*
Lee Sanford Halprin - *Humanities*
Donald Harris
Ré Koster - *Voice*
Harvey Phillips
Daniel Pinkham *P.E.M.*
Frederik Prausnitz *Orchestra*
Russell Sherman - *Piano*
Joseph Silverstein - *Strings*
Chester W. Williams -
Donald Willing - *Organ*

†On leave of absence 1968-69

*Limited enrollment (by audition only)

**Graduate Teaching Fellow



EDUCATION AT THE NEW ENGLAND CONSERVATORY

Education at the New England Conservatory is designed to prepare today's music student for the complex and highly competitive demands of today's music profession. The last two decades have seen an enormous growth of interest in music both as a respected professional activity and as a cultural pastime of an increasingly larger segment of our population. As a result the demand for creative, performing and teaching musicians has spiralled in parallel proportions. In turn, the proliferation of musical activities at all levels and in large and small communities has created the need for an elite of musicians which can serve and stimulate the musical community whilst maintaining the highest standards of musicianship exemplified by past and present masters of the profession.

These conditions have placed new responsibilities not only on institutions of musical learning but on students as well. Accordingly, the New England Conservatory offers an educational program which provides both the depth and breadth that today's music profession demands at the highest level. Since it is not the aim of the Conservatory to produce either glib facility in a broad variety of areas or the converse, narrow specialization in a limited range, its educational program is very demand-

ing and geared to the highest standards of admission and matriculation.

At the core of the Conservatory curriculum are its performing organizations. A wide variety of training is available in the Symphony Orchestra, Repertory Orchestra, Chorus, the Opera Department, Wind Ensemble, Scholarship String Quartet, and in a comprehensive program of Chamber Music. Performances take place in the Conservatory's three concert halls, including famed Jordan Hall, one of the country's acoustically most remarkable halls.

The Symphony Orchestra gives frequent public concerts in Boston as well as occasional tours of New England and appearances in New York. Founded over sixty years ago by the composer and then Director of the New England Conservatory, George W. Chadwick, the orchestra maintains a close relationship with contemporary music and new trends in composition, while at the same time providing systematic training in the traditional repertoire.

The Conservatory Chorus gives many concerts in New England and the East Coast. In 1966 the group made a highly successful tour of Spain and Russia under the sponsorship of the Bureau of Educational and Cultural Affairs of the U.S. Department of State. Its frequent performances and recordings with the Boston Symphony are other laurels gathered in recent years.

The Opera Department offers a variety of activities in opera training, including at least one full-scale production of a significant work in the repertoire.

(Top Left) The Inauguration of President Gunther Schuller.

(Left) A distinguished panel of composers and educators at the New England Conservatory Centennial Symposium.

The Conservatory is fortunate in having enjoyed a long and close relationship with the Boston Symphony Orchestra. Approximately thirty of the Conservatory faculty are members of the BSO, many of them its first chair players, and conversely many members of the Symphony are alumni of the Conservatory. For advanced students there are often opportunities to play with the Boston Symphony Orchestra or the Boston Opera Company, as well as other performing organizations in Boston and the New England area.

Other performing activities include Chamber Music and a newly created department, Performance of Early Music. In both areas ensembles which meet the high performance standards of the Conservatory are selected for public performance in the school's concert halls.

Servicing and complementing the performing organizations is a varied program of private instruction on all instruments as well as class instruction in Theory and general musicianship, Music Literature, Music Education, and academic subjects, such as the Humanities and Languages. Training in these disciplines is intensive. In Theory a newly instituted four-year program is designed to give the student not only the mechanical and practical skills of musicianship but also insights into the compositional process and the analytic tools by which the composer's written page is translated into meaningful, stylistically authentic performance.

The Conservatory's new four-year Humanities program presents an opportunity for

confrontation with the major issues and analytic systems, both past and present, which the student is likely to encounter in his adult professional life. The courses are geared to the particular needs of the musician and the artist in contemporary society, and are projected in terms of the major philosophies and literary figures our civilization has produced.

In the field of Music Education, the New England Conservatory is taking the lead in adopting an intensive and thorough program which removes virtually all differences between Music Education majors and other students. The significance of this is that the instrumental and vocal entrance requirements will be uniform for all entering Freshman students. Similarly, Music Education majors will receive full hour private lessons on their major instrument or voice, instead of the previous half hour lessons. They will thus also be eligible for all performance activities, including chamber music. The over-all program maintains a delicate balance between three elements: the Conservatory's high standards of professional skill, the certification requirements and practices in the field, and lastly, the practical time limitations inherent in a four-year program. Though the course is a difficult and demanding one, it is hoped that it will attract students of the highest qualifications and will in turn produce an elite of music educators who will be Musicians first and Educators second.

Composition is the heart and soul of music. Without it there would be no performance and without the great masterpieces of the past and

present, there would be much less reason to have music schools. Accordingly, composition is considered a central concern of the Conservatory. Apart from private instruction and a variety of seminars in areas of special concern to composers, Composer's Forums and other opportunities for performance are available. The Conservatory looks forward to continued growth in the realm of composition in keeping with the ever-expanding demands and media of expression in this field.

The program of training at the Conservatory is rigorous. It is designed for the serious, dedicated and talented student. To counterbalance this aspect of education at the Conservatory, the school looks forward to the expansion in future years of student activities, both social and musical. It hopes to stimulate greater social and intellectual exchange between students and faculty (and administration), and a newly formed Student Committee is but a first step in this important direction. Another communal activity new to the Conservatory is a weekly assembly, to which the entire student body is invited to hear and meet important creative artists and performers, principally in the field of music, but not necessarily restricted to it. These assemblies bring to the Conservatory individuals or groups to which students would normally not have access. They function as an educational complement to the curriculum and thereby offer rare opportunities for contact with people and ideas outside the student's immediate experience. The assemblies may take the form of lectures, lecture-demonstrations, perform-

ances, open rehearsals, and discussions involving the entire student body. The range of these excursions is indicated by the appearance at recent assemblies of such diverse artists as the Stan Kenton Orchestra, Professor Ramanathan of India, a group of artists from the French National Radio Orchestra, the composer Luigi Dallapiccola, the P.D.Q. Bach Orchestra, the Zoot Sims Quartet, a demonstration of new multiple-sounds on woodwind instruments, a tuba recital by Harvey Phillips and many others.

The New England Conservatory is embarking on its second century of service to the art of music and the fraternity of creative and performing artists. Our projected course will take a firm position conserving that which is valuable from the past whilst absorbing those new contributions of the present and future which are significant and enduring. Thus we look forward to growth in many areas and the acquisition in time of facilities and programs not now available at the Conservatory. In these coming years the school shall dedicate and redouble its efforts to maintain the uncompromisingly highest standards of musicianship and artistry. I welcome you to join us in this effort.

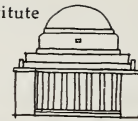
Gunther Schuller



Harvard University

MASSACHUSETTS AVENUE

Massachusetts Institute of Technology



Boston University

COMMONWEALTH AVENUE

MASSACHUSETTS AVENUE



Christian Science Church

Symphony Hall



Simmons College

THE FENWAY



Isabella Stewart Gardner Museum



Boston Museum of Fine Arts

HUNTINGTON AVENUE



The New England Conservatory of Music

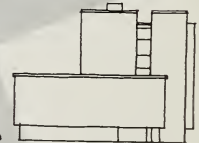


Y.M.C.A.

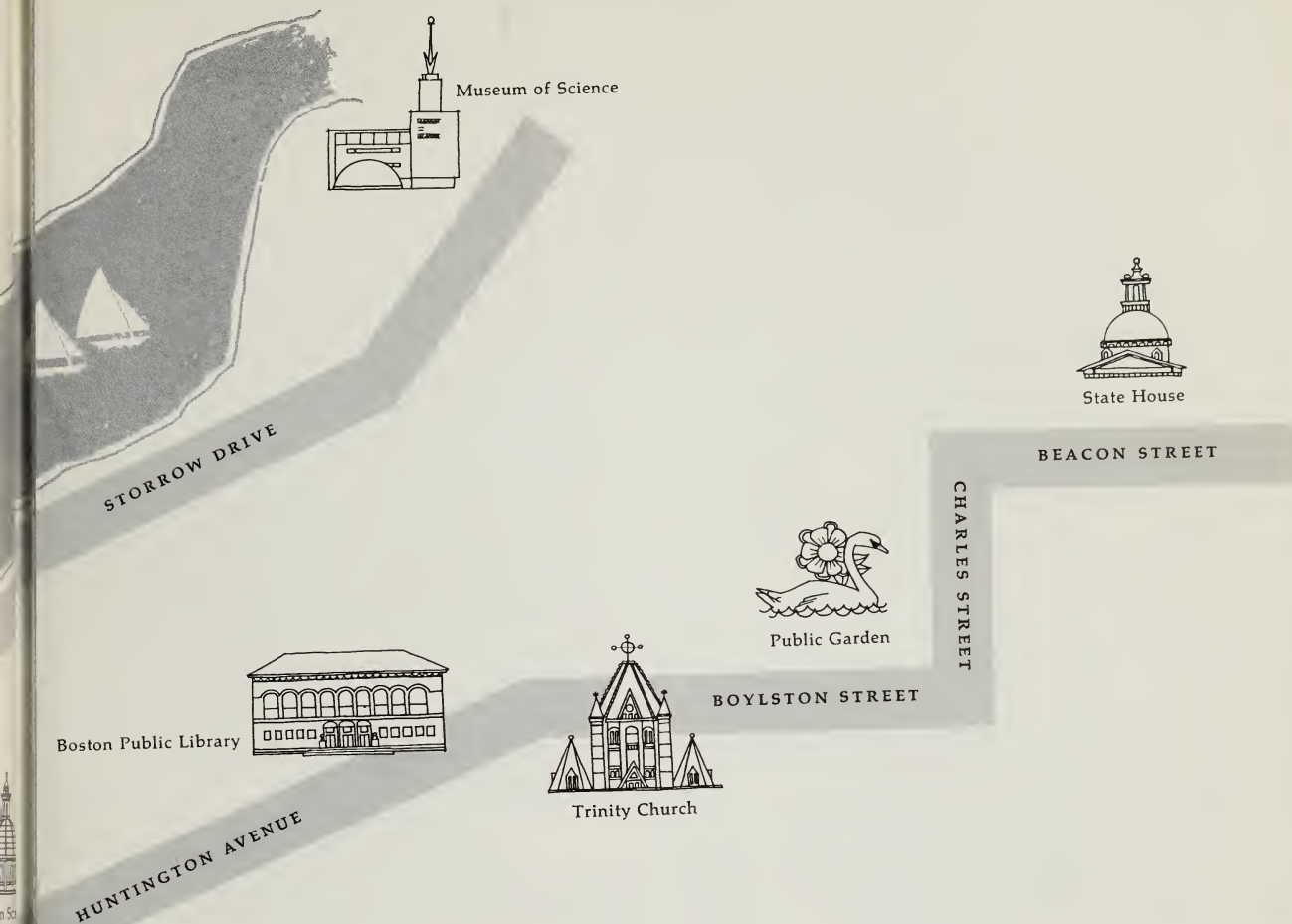


Northeastern University

GAINSBOROUGH STREET



Harriet M. Spaulding Library and Residence Building



The New England Conservatory campus is readily accessible to Boston's rich store of cultural, historic and educational landmarks. A short walk west from the Conservatory brings the student to the Boston Museum of Fine Arts and the Isabella Stewart Gardner Museum, both known internationally for their collections. Going east on a similar walk, a student finds himself in famous Copley Square, where the Boston Public Library and Trinity Episcopal Church reign with architectural authority — or for the more energetic, a few blocks' walk further east will start him on the Freedom Trail, the heart of the 18th Century Boston. Right across the street from the Conservatory is the home of the Boston Symphony Orchestra.

Walk north along the Fenway to rapidly growing Boston University: cross the Charles River and explore such outstanding educational institutions as the Massachusetts Institute of Technology and Harvard University and Radcliffe College.

What's more, the ski slopes of Maine, New Hampshire and Vermont are a few hours distant. Sailing is all about — on the Charles River and on the bays, with Cape Cod but an hour away.



PERFORMING ORGANIZATIONS

Performance is the focal point of all activity at the New England Conservatory of Music. All students, including Artist Diploma candidates, are expected to participate in one or more performing organizations throughout their residency at the Conservatory, whether enrolled in an undergraduate or graduate program. Even though admission to the Orchestra, Tour Chorus, Chamber Singers, Wind Ensemble, Collegium Musicum and the Scholarship String Quartet is by audition only, there remains with the Conservatory's Chamber Music Program, Conservatory Chorus and the Repertory Orchestra, ample opportunity for all students to participate in performing activities.

There are over 150 concerts given yearly by these performing organizations and other visiting artists and groups in the Conservatory's three concert halls. Jordan Hall, the largest of these, is one of the most beautiful and acoustically perfect concert halls in the world. Recital and Brown Halls provide smaller and more informal concert facilities. Tours such as the recent trip of the Conservatory Chorus to Spain and the U.S.S.R. form yet another part of performance activity at the Conservatory.

The Conservatory is a member of the Lowell Institute Cooperative Broadcasting Council and shares with other institutions the facilities of Stations WGBH-FM, WGBH-TV and

WGBX-TV (Channels 2 and 44). On television, the Conservatory presents its faculty and students in various forms of musical performance throughout the academic year. Weekly radio broadcasts of full-length concerts by student and faculty ensembles are presented from Jordan Hall over WGBH-FM. These programs are also heard over WAMC-FM in Albany, WFCR-FM in Amherst, WHRB-FM in Cambridge, WBAI-FM in New York City, WAMU-FM in Washington, D.C., WUHY-FM in Philadelphia, and CJRT-FM in Toronto.

Chamber Music Department. Instrumentalists, vocalists, pianists and harpsichordists are assigned at different intervals to chamber music groups. These groups meet approximately twice a week with a member of the Chamber Music Department. Those groups that achieve performance level are invited to perform in regularly scheduled chamber music concerts in Jordan Hall. Students are assigned according to their level of proficiency.

Conservatory Symphony Orchestra. Under the direction of Frederik Prausnitz and distinguished guest conductors regularly scheduled orchestra concerts are given in Jordan Hall. These concerts hold an important place in the musical life of Boston. The orchestra performs standard classic repertory along with significant 20th-century compositions. Frequently, renowned composer-conductors appear as guests. Among them have been Ernst Krenek, Walter Piston, Roger Sessions, Edgard Varèse and President Gunther Schuller. The orchestra has given first performances in Boston and New York of such works as Carter's *Varia-*

Frederik Prausnitz in rehearsal with the Conservatory Symphony Orchestra.

tions for Orchestra and Stockhausen's Gruppen.

Conservatory Chorus. Under the direction of Lorna Cooke deVaron, the Conservatory Chorus presents choral literature from all periods in its many concerts during each academic year. In each of the last fifteen years, the chorus has performed with the Boston Symphony Orchestra. Several of these performances have subsequently been recorded by RCA Victor. The Tour Chorus, a smaller group chosen from the large chorus, annually gives a series of concerts locally and on a spring tour throughout the East. The Chamber Singers, a small ensemble specializing in the study and performance of madrigals and chansons, participates in these concerts.

Collegium Musicum. Directed by Daniel Pinkham, the Collegium Musicum is open to qualified graduate students by audition. Concerts are given at the Conservatory in Recital Hall and in other halls in Boston appropriate for the performance of Renaissance and Baroque music. Occasional concerts outside of Boston are also arranged.

Wind Ensemble. The Wind Ensemble, a new performing organization at the Conservatory, gives to the woodwind and brass instrumentalist an opportunity to perform under outstanding guest conductors a literature which is rapidly increasing in quality and importance. Concerts will be scheduled in Jordan Hall and tours will be arranged.

Evenings of Contemporary Music. Under the direction of Malcolm Peyton and Lyle Davidson, these concerts, given approxi-

mately six times a year in Jordan and Brown Halls, present important compositions of young American and European composers, along with music by New England Conservatory students and faculty.

Scholarship String Quartet. The Scholarship String Quartet is open by audition only to qualified performers who must fulfill a minimum residency of two years at the Conservatory. Repertory to be studied will be selected from Beethoven, Mozart and Haydn quartets, quartets of Schumann, Schubert, Brahms and Debussy, Bartók, Schoenberg, Berg and Webern and at least six American quartets. Beginning with the second semester of residency, two programs per semester will be given in Jordan Hall. Frequent tours will be arranged. Members of the quartet will receive full tuition, room and board, as well as an additional stipend. The Scholarship String Quartet is under the joint direction of Rudolf Kolisch and Joseph Silverstein.

Composers String Quartet. The New England Conservatory is proud to announce that the Composers String Quartet has become its official string quartet in residence. Founded in 1965 by Gunther Schuller to fill a serious void which exists in the world of contemporary string quartets, the Composers String Quartet performs the most challenging and significant compositions of contemporary composers as well as the traditional classic repertory. The quartet will provide bi-monthly seminars for advanced string players and will perform a series of concerts in Jordan Hall in addition to tours throughout the nation. Mem-



President Schuller conducting the Conservatory Orchestra in Symphony Hall.

bers of the quartet are Matthew Raimondi, violin, Anahid Ajemian, violin, Jean Dupouy, viola, Seymour Barab, violoncello.

Conservatory Opera Theatre. Under the direction of Thomas Philips, the Opera Theatre produces at least one full scale opera each year. Training includes important facets of opera production and stage craft. Among the per-

formances given in the last two years are: Monteverdi's *The Coronation of Poppea*, Britten's *A Midsummer Night's Dream*, Blitzstein's *Regina* and Verdi's *Falstaff*.

Composers' Forums. During the academic year, student composers at the Conservatory present workshop performances of original works at Composers' Forums. Composition students, faculty members, and other members of the Conservatory community attend these sessions, at which each new composition is analyzed and discussed.



UNDERGRADUATE DIVISION

The Undergraduate Division offers a four-year program leading to the Bachelor of Music degree in Applied Music, in Music Education, or in Composition. The Division offers also the Diploma in Applied Music.

A few highly qualified students may at the end of their Sophomore year choose to elect a five year program leading to a double major in theory, composition or conducting with applied music. The program will be designed on an individual basis after consultation with the appropriate faculty advisor and dean.

Each program in the Undergraduate Division is designed to develop individual musicianship and proficiency on a professional level of artistic accomplishment. All undergraduate students are given intensive instruction in practical as well as in analytical theory and in history and literature of music. In addition, degree candidates will be offered substantial courses in Humanities and modern languages. Courses of specialization appropriate to the major field are provided in each program.

A thorough review of each student's work is made at the end of the first semester of his second year, followed by a recommendation as to whether he should continue his study at the Conservatory. This review is initiated by the Dean and carried out by a committee comprising the Assistant to the President for Academic Affairs, the Dean, the Director of Admissions, the chairman of the department

in which the student has his major field and the student's applied music instructor. In the case of composition majors, the student's composition instructor will be added. The student will be consulted before a final decision is made.

Prospective students may obtain application forms by writing to the Director of Admissions. All information requested on these forms must be provided in detail. Candidates should apply not later than June 1st preceding matriculation. Those intending to apply for financial aid should so indicate on the application form when submitted. (See insert at back of catalog.)

Accepted candidates are required to be at the Conservatory for Orientation Week (which takes place immediately preceding the opening of the fall semester). During this week various classification and placement tests will be administered to all new students. At this time the students will become generally acquainted with the Conservatory and its facilities. Advanced schedules of the activities during Orientation Week will be mailed to incoming students.

Bachelor of Music in Applied Music

This program is offered in piano, voice, organ, harpsichord and orchestral instruments. Its principal aim is the development of excellence in solo, chamber music and orchestral performance. The student will learn the essential repertory written for his instrument or voice and through the Conservatory's diversi-

Lorna Cooke deVaron rehearses the Conservatory Chorus.

fied performance activities, Orchestra, Chorus, Opera, Chamber Music, Wind Ensemble and solo recitals, will have considerable opportunity to apply his skill in a variety of performance situations.

This preparation is necessary for students seeking professional careers in performance as well as those going into the teaching profession. The Bachelor of Music Degree is the normal prerequisite for students wishing to continue into graduate study.

Candidates for admission must demonstrate substantial achievement on their instrument (or voice) as well as a strong potential in general musicianship and the capacity for intellectual development. Good scholastic aptitude and achievement are also desirable.

Bachelor of Music in Music Education

This is a program with a course of study in musical subjects and general education that is essentially the same as that for all other undergraduate students at the Conservatory. In addition, intensive professional courses, representing some of the most advanced thinking in the field, prepare students for careers and certification in Music Education at all academic levels.

Applicants must provide the same evidence of substantial achievement in applied music as applicants for admission to the Bachelor of Music in Applied Music. In addition they must give proof of considerable scholastic achievement and intellectual capacity.

Bachelor of Music in Composition

Open to qualified students who have already shown evidence of creative ability, this program seeks to further develop the student's creative gift by offering intensive study of those practical and theoretical disciplines which are a necessary prerequisite to the composer's fulfillment of his talent. Special attention is given to the student's particular needs through private instruction in composition. Advanced training in Theoretical Studies, including analysis, counterpoint, harmony, orchestration and 20th-century techniques, will be required of all students in this program, with frequent workshops and composers' forums designed to allow him to hear and judge his compositions.

The composer is expected to complete the same requirement in piano proficiency as any other student. Private instruction in applied music is available by payment of an additional fee. Students successfully completing the four-year program will have received the basic preparation for continuing on to graduate work in theory and/or teaching theoretical subjects at the college level. Emphasis in this program will be on development of the student's creative gift.

Diploma

This program is offered in piano, voice, organ, harpsichord and orchestral instruments. The diploma is a non-academic award earned only in applied music. This program permits maximum concentration in the applied major,

with supplementary studies in theoretical subjects and history and literature of music. The diploma program is particularly appropriate for students preparing for careers in performance or in studio teaching — areas of activity which do not specifically require formal certification or possession of an academic degree, and those students wishing to concentrate only on musical subjects without fulfilling degree requirements.

Applicants must demonstrate the same musical qualifications required for the Bachelor of Music program.

Academic Requirements for Admission

Freshmen: 1. Graduation from an accredited high school or preparatory school is a prerequisite for admission, although this requirement may be waived if other qualifications are sufficiently strong. Foreign students must submit evidence of equivalent academic training or qualifications, in addition to an adequate understanding and usage of the English language.

2. Applicants for freshman status are required to take the College Board Scholastic Aptitude Test (SAT). (This requirement applies also to those who have been out of secondary school one or more years but who have not previously undertaken college study.) Applicants who do not live in the United States and/or who find it difficult to arrange to take the SAT examination can request exemption.

Transfer Students

1. Transfer students must present evidence of a satisfactory scholastic record at all institutions of higher education attended.

2. Credit for studies completed at other accredited colleges or universities will be granted as follows,

By examination: Credit in applied music and theoretical subjects will be given to the extent warranted by examinations given at the Conservatory.

Without examination: Credit in other applicable subjects will be granted on documentary evidence indicating that passing grades (equivalent of C or higher) have been earned.

Audition Requirements for Admission

Each applicant will be examined in his applied music major before acceptance is granted. Auditions will be heard after all documents (as specified in the instructions enclosed with the application forms) have been received. Auditions are scheduled several times during the winter and spring preceding matriculation. Any applicant who lives more than three hundred miles from Boston may submit a tape recording in lieu of a personal audition. However, frequent auditions are scheduled throughout the country. For information, write the Director of Admissions.

The audition requirements specified below for each major area are for entrance to the freshman year. Candidates for advanced standing must present evidence of greater repertory and proficiency.

Piano

A prelude and fugue from the Well-Tempered Clavier or two movements from a suite by Bach

The first movement of a classical sonata by Haydn, Mozart, or Beethoven

A composition by a 19th- or 20th-century composer

At least one of these pieces must be played from memory.

All major and harmonic and melodic minor scales (three octaves — two hands). All major and minor arpeggios (hands an octave apart).

Voice

A selection from the early Italian anthology
Two 19th century art songs

Organ

A composition by Bach

A romantic work

A modern work

At least one of these pieces must be played from memory.

Harpsichord

A prelude and fugue from the Well-Tempered Clavier or two movements from a suite by Bach

A sonata by Scarlatti

A work by Couperin or Rameau

Scales and arpeggios

Strings

A sonata movement or concert piece of moderate difficulty

Scales and arpeggios

Woodwinds

A sonata movement or concert piece of moderate difficulty

Major and minor scales and a chromatic scale covering the complete range

Brass

A composition of moderate difficulty

Major, minor, and chromatic scales, articulated and slurred

Harp

A concert piece

Scales and arpeggios, four octaves, both hands, in thirds, sixths and octaves

Percussion

Demonstration of snare drum rudiments

A basic technical knowledge of the mallet instruments

Elementary exercises for timpani

Music Education

The same audition requirements on the applicant's major instrument or voice as for the Bachelor of Music in applied music.

Composition

Candidates must submit evidence of their creative work and must demonstrate some proficiency on an instrument. Proof of some theoretical study must also be submitted with the application form.

Requirements for Promotion

At the end of each school year, every undergraduate student is required to demonstrate by audition satisfactory achievement and



progress in his applied major. Satisfactory performance at this audition and successful completion of the year's course work are the basis for promotion.

Requirements for Graduation

Candidates for graduation must complete all prescribed course work. A minimum of 120 credits is required for the Bachelor of Music degree. Non-keyboard majors must pass a proficiency test in piano. Transfer students must earn at least the final 30 credits in residence at the Conservatory.

The equivalent of two years of one language or one year each of two languages is required of all students excepting voice majors, who must complete three years of language, preferably one year each of French, German and Italian. A placement test will be given upon entrance at which time qualified students may pass off half or all of their language requirement. A third year literature course in French and German is available as an elective.

Performance Requirements for all Applied Music Majors

1. The study of a comprehensive repertory of solo works.
2. The candidate will perform either in a solo recital in the final semester of study, or participate in a program of chamber music.
3. Selected students are invited to perform in

(Top Left) William Mahan, Director of Admissions.
(Left) Chester Williams, Dean.



The statue of Beethoven,
a favorite meeting place for students.

programs with the Conservatory Symphony Orchestra.

4. A satisfactory final audition is required of those students who do not present a solo recital.

Music Education

1. The study of a substantial repertory.
2. A satisfactory final audition or a solo recital.
3. Proficiency in piano and/or voice adequate for classroom teaching.
4. Satisfactory completion of a minimum 150 clock-hours of practice teaching.

Note: Music Education majors who wish to present a public recital or participate in a program of Chamber Music during the senior year should request the Faculty Council's approval at the time of promotion to the senior year.

Composition

1. Knowledge of a substantial repertoire drawn from the entire history of music.

The candidate will be examined by the composition faculty during May of the senior year.

2. Candidates must present for approval the following original works:

A work for voice and piano (or small combination of instruments) or for a combination of voices

A chamber work of large dimensions

Either a short original composition for orchestra or chamber orchestra, or an orchestration of an approved work.

All required manuscripts must be submitted to the chairman of the composition department not later than May 1 of the senior year. They must be in ink, legible, and well edited.

UNDERGRADUATE CURRICULA

Bachelor of Music

Piano

Freshman Year	Credits
Piano Major	8
Theory 101, 102	12
Music Literature 101, 102	4
Humanities 101, 102	6
Language 101, 102	6

36

Sophomore Year

Piano Major	8
Theory 201, 202	12
Music Literature 201, 202	4
Humanities 201, 202	6
Language 101, 102 or 201, 202	6

36

Junior Year

Piano Major	8
Theory 301, 302	4
Theory 303, 304	4
Theory 305K, 306K	4
Music Literature 301, 302	4
Humanities 301, 302	6
Elective	4

34

Senior Year

Piano Major	8
Theory 401, 402	8
Theory 403K, 404K	4
Piano 401G, 402G*	4
Elective	4
Recital	4

32

*Students may substitute Piano 501U, 502U, if invited to do so by the instructor.

Harpsichord

Freshman Year	Credits
Harpsichord Major	8
Theory 101, 102	12
Music Literature 101, 102	4
Humanities 101, 102	6
Language 101, 102	6

36

Sophomore Year

Harpsichord Major	8
Theory 201, 202	12
Music Literature 201, 202	4
Humanities 201, 202	6
Language 101, 102 or 201, 202	6

36

Junior Year

Harpsichord Major	8
Theory 301, 302	4
Theory 303, 304	4
Theory 305K, 306K	4
Music Literature 301, 302	4
Humanities 301, 302	6
P.E.M. 301G, 302G	2

Elective	4
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36

Senior Year

Harpsichord Major	8
Theory 401, 402	8
Theory 403K, 404K	4
P.E.M. 401G, 402G	2
Elective	4
Recital	4

30

29

Organ

Freshman Year	Credits
Organ Major	8
Theory 101, 102 <i>Intro. to Theory</i>	12
Music Literature 101, 102 <i>Intro. to West</i>	4
Humanities 101, 102 <i>Out. to M.M.S. of A.T.</i>	6
Language 101, 102	6
	<hr/> 36

Sophomore Year

Organ Major	8
Theory 201, 202 <i>Tonal Music</i>	12
Music Literature 201, 202 <i>Greg. Chants</i>	4
Humanities 201, 202 <i>Western Lit.</i>	6
Language 101, 102 or 201, 202	6
	<hr/> 36

Junior Year

Organ Major	8
Theory 301, 302 <i>Anal. of Tonal Works</i>	4
Theory 303, 304 <i>Out. E.T. & Rhythm Br.</i>	4
Theory 305K, 306K <i>Harmony</i>	4
Music Literature 301, 302 <i>201-2 this year</i>	4
Humanities 301, 302 <i>Amer. Lit.</i>	6
Organ 301, 302 <i>Improvisation</i>	4
Elective	4
	<hr/> 38

Senior Year

Organ Major	8
Theory 401, 402 <i>301-2 this year</i>	8
Theory 403K, 404K <i>Adv. Key. Harmon.</i>	4
Organ 401, 402 <i>Org. Des. Rep. & Cond. (Sem)</i>	4
Elective	4
Recital	4
	<hr/> 32

Voice

Freshman Year	Credits
Voice Major	8
Theory 101, 102 <i>Intro. to Theory</i>	12
Music Literature 101, 102 <i>Out. to Mus. Lit.</i>	4
Humanities 101, 102 <i>Out. to M.M.S. of A.T.</i>	6
Language 101, 102	6
Piano 101, 102 <i>Piano Class</i>	2
	<hr/> 38

Sophomore Year

Voice Major	8
Theory 201, 202 <i>Tonal Music</i>	12
Music Literature 201, 202 <i>Greg. Chants</i>	4
Humanities 201, 202 <i>Western Lit.</i>	6
Language 101, 102 or 201, 202	6
Piano 201, 202 <i>Piano Class</i>	2
	<hr/> 38

Junior Year

Voice Major	8
Theory 301, 302 <i>Anal. of Tonal Works</i>	4
Theory 303, 304 <i>Out. E.T. - Rhythm Br.</i>	4
Theory 305V, 306V <i>Perf. Tech.</i>	4
Music Literature 301, 302 <i>201-2 this year</i>	4
Humanities 301, 302 <i>Amer. Lit.</i>	6
Language 101, 102 or 201, 202	6
	<hr/> 36

Senior Year

Voice Major	8
Theory 401, 402 <i>301-2 this year</i>	8
Theory 403V, 404V <i>Adv. Perf. Tech.</i>	4
Voice 401, 402 <i>Diction</i>	4
Voice 403G, 404G or 405G, 406G <i>V.T. & Rep.</i>	4
Recital	4
	<hr/> 32

Note: This year's Comp-Junior will take Comp 201-2 (16th Century Counterpoint) this year + Comp 301-2 (18th Century Counterpoint) 1969-70. also they will take Mus. Lit 201- this year instead of M.R. 301-2.

Orchestral Instruments

Freshman Year	Credits
Instrument Major	8
Theory 101, 102 <i>Intro. to Theory</i> ..	12
Music Literature 101, 102 <i>Int. to Mus. Lit</i> ..	4
Humanities 101, 102 <i>Int. to M.S. of A.T.</i> ..	6
Language 101, 102	6
Piano 101, 102 <i>Piano Class</i>	2
	<hr/> 38

Sophomore Year

Instrument Major	8
Theory 201, 202 <i>Tonal Music</i>	12
Music Literature 201, 202 <i>Greg. Chants</i> ..	4
Humanities 201, 202 <i>Western Lit.</i>	6
Language 101, 102 or 201, 202	6
Piano 201, 202 <i>Piano Class</i>	2
	<hr/> 38

Junior Year

Instrument Major	8
Theory 301, 302 <i>Anal. of Tonal Works</i> ..	4
Theory 303, 304 <i>Int. C.T. - Rhythm Pr.</i> ..	4
Theory 305I, 306I <i>Perf. Tech.</i>	4
Music Literature 301, 302 <i>201-2 this year</i> ..	4
Humanities 301, 302 <i>Amer. Lit.</i>	6
Elective	4
	<hr/> 34

Senior Year

Instrument Major	8
Theory 401, 402 <i>301-2 this year</i> ..	8
Theory 403I, 404I <i>Adv. Perf. Tech.</i> ..	4
Elective	4
Elective	4
Recital	4
	<hr/> 32

Composition

Freshman Year	Credits
Composition Major	8
Theory 101, 102 <i>Intro. to Theory</i>	12
Music Literature 101, 102 <i>Int. to Mus. Lit.</i> ..	4
Humanities 101, 102 <i>Int. to M.S. of A.T.</i> ..	6
Language 101, 102	6
Composition 101, 102 <i>Orchestra for Composers</i> ..	4
Piano 101, 102 <i>Piano Class</i>	2
	<hr/>

Sophomore Year

Composition Major	8
Theory 201, 202 <i>Tonal Music</i>	12
Music Literature 201, 202 <i>Greg. Chants</i> ..	4
Humanities 201, 202 <i>Western Lit.</i>	6
Language 101, 102 or 201, 202	6
Composition 201, 202 <i>16th Cent. C.T. Pr.</i> ..	4
Piano 201, 202 <i>Piano Class</i>	2
	<hr/>

Junior Year

Composition Major	8
Theory 301, 302 <i>Anal. of Tonal Works</i> ..	4
Theory 303, 304 <i>Int. C.T. - Rhythm Pr.</i> ..	4
Theory 305, 306	4
Music Literature 301, 302 <i>M.L. 201 this year</i> ..	4
Humanities 301, 302 <i>Amer. Lit.</i>	6
Composition 301, 302 <i>Comp 201 this year</i> ..	4
Composition 303G, 304G <i>Serial Tech.</i> ..	4
	<hr/>

Senior Year

Composition Major	8
Theory 401, 402 <i>301-2 this year</i> ..	8
Theory 403, 404	4
Composition 401G, 402G <i>303 & 304 this yr</i> ..	4
Elective	4
Elective	4
	<hr/> 32

Note: This year's M.Ed. Jrs.
will take Mus. Lit 201-2
instead of M. Lit 301-2.

Music Education

Freshman Year	Credits
Applied Major	8
Theory 101, 102 <i>Int. to Theory</i>	12
Music Literature 101, 102 <i>Int. to M. Lit.</i>	4
Humanities 101, 102 <i>Int. to M.M.L. of A.T.</i>	6
Language 101, 102	6
Piano 101, 102 or Voice 101, 102 <i>Class</i>	2
Music Education 101, 102 <i>Intro. Class</i>	2
	<hr/> 40

Sophomore Year

Applied Major	8
Theory 201, 202 <i>Tonal Music</i>	12
Music Literature 201, 202 <i>Grec. Chants</i>	4
Humanities 201, 202 <i>Western Lit.</i>	6
Language 101, 102 or 201, 202	6
Piano 201, 202 or Voice 201, 202 <i>Class</i>	2
Music Education 201, 202 <i>St. Ped.</i>	2
	<hr/> 40

Junior Year

Applied Major	8
Theory 301, 302 <i>Anal. of Tonal Works</i>	4
Theory 303, 304 <i>Int. E.T.</i>	4
Theory 305, 306 <i>Prof. Tech.</i>	4
Music Literature 301, 302 <i>M.L. 201-2 this yr.</i>	4
Humanities 301, 302 <i>Amer. Lit.</i>	6
Music Education 301, 302 <i>Elem. Ed.</i>	4
Conducting 301G, 302G or 303G, 304G <i>(Arch. or Choral Cond.)</i>	4
	<hr/> 38

Senior Year

Applied Major	6
Theory 401 <i>301 this year</i>	4
Theory 403	2
Music Education 401, 402 <i>Not given this yr.</i>	4

	Credits
Music Education 403, 404 <i>Intro. Methods</i>	4
Music Education 405 <i>Not given this year</i>	3
Music Education 406 <i>Phil. & Ed.</i>	3
Music Education 407 <i>Mat. & Conducting</i>	2
Music Education 408 <i>Pr. Teaching</i>	6
	<hr/> 34

Senior Year of Music Education

First Semester

First Eight Weeks	Hours per week
Applied Major	1
Music Education 401 <i>301 this year</i>	4
Music Education 403 <i>Intro. Methods</i>	4
Music Education 405 <i>Not given this year</i>	6
Second Eight Weeks	
Music Education 408 <i>Pr. Teaching away from Conservatory</i>	

Second Semester

Applied Major	1
Theory 401 <i>301 this year</i>	4
Theory 403	2
Music Education 402 <i>Not given this year</i>	2
Music Education 404 <i>Intro. Methods</i>	2
Music Education 406 <i>Ed. Phil.</i>	3
Music Education 407 <i>Mat. & Conducting</i>	2

Diploma

Piano

Freshman Year

Piano Major	8
Theory 101, 102 <i>Int. to Theory</i>	12
Music Literature 101, 102 <i>Int. to M. Lit.</i>	4
	<hr/> 24

Sophomore Year	Credits
Piano Major	8
Theory 201, 202 <i>Tonal Music</i>	12
Music Literature 201, 202 <i>Greg. Chants</i>	4

24

Junior Year

Piano Major	8
Theory 301, 302 <i>Anal. of Tonal Works</i>	4
Theory 303, 304 <i>Int. & T. v.</i>	4
Theory 305K, 306K <i>Keyboard Harmony</i>	4
Music Literature 301, 302 <i>201-2 this year</i>	4

24

Senior Year

Piano Major	8
Theory 401, 402 <i>301 this year</i>	8
Theory 403K, 404K <i>Adv. Keyb. Harmony</i>	4
Piano 401G, 402G*	4
Recital	4

28

*Students may substitute Piano 501U, 502U, if invited to do so by the instructor.

Harpsichord

Freshman Year

Harpsichord Major	8
Theory 101, 102	12
Music Literature 101, 102	4

24

Sophomore Year

Harpsichord Major	8
Theory 201, 202	12
Music Literature 201, 202	4

24

Junior Year

Harpsichord Major	8
Theory 301, 302	4
Theory 303, 304	4
Theory 305K, 306K	4
Music Literature 301, 302 <i>201-2 this year</i>	4
P.E.M. 301G, 302G	2

26

Senior Year

Harpsichord Major	8
Theory 401, 402	8
Theory 403K, 404K	4
P.E.M. 401G, 402G	2
Recital	4

26

Organ

Freshman Year

Organ Major	8
Theory 101, 102	12
Music Literature 101, 102	4

24

Sophomore Year

Organ Major	8
Theory 201, 202	12
Music Literature 201, 202	4

24

Junior Year

Organ Major	8
Theory 301, 302	4
Theory 303, 304	4
Theory 305K, 306K	4
Music Literature 301, 302 <i>201-2 this year</i>	4
Organ 301, 302	4

28

<i>Senior Year</i>		<i>Credits</i>	
Organ Major	8		
Theory 401, 402	8		
Theory 403K, 404K	4		
Organ 401, 402	4		
Recital	4		
	28		
Voice			
<i>Freshman Year</i>			
Voice Major	8		
Theory 101, 102	12		
Music Literature 101, 102	4		
Piano 101, 102	2		
	26		
<i>Sophomore Year</i>			
Voice Major	8		
Theory 201, 202	12		
Music Literature 201, 202	4		
Piano 201, 202	2		
	26		
<i>Junior Year</i>			
Voice Major	8		
Theory 301, 302	4		
Theory 303, 304	4		
Theory 305V, 306V	4		
Music Literature 301, 302	4		
Voice 401, 402	4		
	28		
<i>Senior Year</i>			
Voice Major	8		
Theory 401, 402	8		
<i>Senior Year</i>			
Organ Major	8		
Theory 401, 402	8		
Theory 403K, 404K	4		
Organ 401, 402	4		
Recital	4		
	28		
Orchestral Instruments			
<i>Freshman Year</i>			
Instrument Major	8		
Theory 101, 102	12		
Music Literature 101, 102	4		
Piano 101, 102	2		
	26		
<i>Sophomore Year</i>			
Instrument Major	8		
Theory 201, 202	12		
Music Literature 201, 202	4		
Piano 201, 202	2		
	26		
<i>Junior Year</i>			
Instrument Major	8		
Theory 301, 302	4		
Theory 303, 304	4		
Theory 305I, 306I	4		
Music Literature 301, 302	4		
	24		
<i>Senior Year</i>			
Instrument Major	8		
Theory 401, 402	8		
Theory 403I, 404I	4		
Recital	4		
	24		

GRADUATE DIVISION

The Graduate Division offers the Master of Music degree and the Artist's Diploma, a non-academic award for extraordinary achievement in performance.

Master of Music

The Master of Music degree program is offered in Music Education, Composition, Conducting, Church Music, Opera Direction, Theoretical Studies and Applied Music (piano, voice, organ, harpsichord, violin, viola, violoncello, double-bass, flute, oboe, clarinet, saxophone, bassoon, horn, trumpet, trombone, tuba, harp and percussion).

Requirements for Admission

Academic Requirements

1. All candidates for the Master of Music degree must hold a Bachelor's degree or equivalent qualifications. Those who hold the Bachelor of Music degree from an accredited college can usually proceed without course deficiencies. Candidates must provide evidence of musical achievement at least equal to the standard of the Bachelor's degree at this Conservatory and must show promise of further development.
2. All candidates, including those who hold the Bachelor of Music degree from the New England Conservatory, must meet various distribution requirements in related musical and non-musical subjects. After the candidate's undergraduate transcript has been evaluated, he will receive at his registration appointment

a detailed statement with regard to any area in which he has been found to have deficiencies.

Audition Requirements

Applied Music or Church Music. A candidate for admission in either of these fields is required to audition during the winter or spring preceding matriculation. Where distance makes an audition in person impractical, a candidate may submit a tape recording. However, frequent auditions are scheduled throughout the country. For information write the Director of Admissions.

Conducting or Opera Direction. A candidate for admission in Conducting or in Opera Direction should submit with the application a resumé of previous training and experience. An audition at the Conservatory is necessary. Applicants are required to demonstrate score-reading and sight-singing ability and when possible, proficiency at the keyboard.

Composition. A candidate for admission in Composition must submit with his application, representative examples from his work (in ink) and, if possible, tape recordings.

Theory. A candidate for admission in Theory must submit with his application, written examples of his research into various theoretical problems and techniques. Admission is granted on the basis of documents and when possible a personal interview.

Music Education. A candidate for admission in Music Education must have had at least one year of teaching experience. Admission is granted on the basis of documents and when possible a personal interview.



Prior to matriculation, each candidate is given an opportunity to discuss his program of study with the Dean and the advisor in his major field.

Application for Admission to the Graduate Division

Applications for admission should be submitted to the Dean not later than June 1st. Candidates are advised, however, to seek admission early, and applications will be considered as soon as the first-semester grades of the senior year are available.

An official undergraduate transcript must be forwarded directly from the institution or institutions where undergraduate work was completed. Candidates who intend to apply for financial assistance should so state when the admission application and supporting documents are submitted.

In addition to regular scholarship aid, graduate students may apply for graduate assistantships in any of the following fields for which previous training and experience permits them to qualify: Library, Orchestra and Choral Library, Chorus, Chamber Music, Humanities, Music Education, Music Literature, Opera Direction, Theoretical Studies, Orchestra, and Radio and Television. Also, four women and two men graduate students will be selected to serve as dormitory counselors.

(Top Left) The Conservatory Opera Theatre's production of Verdi's "Falstaff".

(Left) The Conservatory Collegium Musicum.

Requirements for the Degree

General Requirements. The minimum requirement for the Master of Music degree is thirty-two semester hours of credit. Candidates should not expect to complete the program in less than two years. An examination in ear-training, sight-singing and other theoretical studies will be given during Orientation Week of the first year. Those with deficiencies will be required to retake the examination in May of that year. (To permit students to remedy such deficiencies, the Conservatory allows them to enroll in the necessary undergraduate course without charge, but for no credit.) Requirements for the Master of Music degree must be fulfilled within five years of the candidate's admission to study for the degree.

Study in the candidate's major field is required throughout each year of the graduate program. All students registered in the Graduate Division will be required to pass a promotional audition at the end of each academic year (preferably in May).

All deficiencies must be removed before a candidate may be considered for promotion to the second year of a graduate program. Graduate students are required to participate in Performing Organizations.

Satisfactory piano proficiency and particularly the ability to sight-read readily are required of students in Conducting, Opera Direction, Composition, Theoretical Studies and Music Education.

Performance Requirements

For All Applied Music Majors:

1. The study of a comprehensive repertory of solo works.
2. The candidate will perform either in a solo recital in the final semester of study, or participate in a program of chamber music.
3. Selected students are invited to perform in programs with the Conservatory Symphony Orchestra.

Church Music. The candidate will organize and present a program of liturgical or other religious music.

Conducting. Under the supervision of the major teacher, the candidate will organize and conduct a concert in whole or in part.

Opera Direction. The candidate will provide the musical direction and conduct a public performance of an opera or operatic scenes for public presentation. The project requirement of this major is stated in the section on curricula.

Erich Leinsdorf conducting
the Conservatory Chorus and
the Boston Symphony Orchestra.



GRADUATE CURRICULA

Master of Music Degree

Applied Music or Church Music

Private Study (1 hour per week for 2 years)	16
Humanities or Language Elective	4
Electives	12

Music Education

Music Education 501, 502	4
Music Education 503, 504	4
Music Education 505, 506	4
Music Literature 513, 514	4
Other Electives	16

Composition

Private Study (1 hour per week for 2 years)	16
* Theory 501, 502 503-504	4
Humanities or Language Elective	4
Other Electives	8

Original work required:

- a work for chamber combination or a vocal composition
- a composition for orchestra
- one of the following, at the choice of the departmental faculty:
 - An analytic study
 - A movement in a traditional form and style (fugue, sonata, etc.)
 - An example of serial composition

Choral Conducting

Private Study (1 hour per week in 2nd year)	8
Conducting 503U, 504U (1st year)	4
Humanities or Language Elective	4
Other Electives	16

Orchestral Conducting

Private Study (1 hour per week for 2 years)	16
and including:	

Conducting Seminar (2 hours per week for 2 years)

Conducting Workshop (1 hour and a half per week for 2 years)

Orchestra (Participant or observer)

Conducting 501U, 502U	4
Humanities or Language Elective	4
Other Electives	8

Opera Direction

Opera 501, 502	8
Opera 601, 602	8
Humanities or Language Elective	4
Other Electives	12

Project requirements:

A research paper on a subject to be approved jointly by the Music Literature and Opera Departments.

A fully staged performance of a short opera, prepared and translated in its entirety by the candidate.

Theory

Theory 501, 502	4
Theory 601, 602	4
Theory 503, 504	4
Humanities or Language Elective	4
Other Electives	16

Special requirements:

Two analytic papers: one on a work composed before 1900 and the other on a work composed after 1900

Three of the following six projects, to be chosen by the departmental faculty:

- A sixteenth-century motet
- A four-voice fugue
- A sonata-allegro movement

This change made

An orchestration of a classical
romantic, or contemporary work
A movement in serial technique
A freely composed work

Artist's Diploma

This program is offered in piano, organ, harpsichord, voice, string, brass, woodwind instruments and for the Scholarship String Quartet. Candidates for admission must possess a highly advanced technique and the artistic and personal qualifications necessary to their success as performers. Admission is by audition only and necessarily limited to students of outstanding ability.

Requirements for Admission. Candidates must hold the Bachelor of Music degree, equivalent qualifications, or a diploma in performance. They must give evidence of substantial and varied repertory as well as considerable public experience. They will demonstrate their musical achievement before an appropriate jury.

Candidates who intend to apply for financial assistance should so state when the admission application and supporting documents are submitted.

Requirements for the Artist's Diploma. Candidates for the Artist's Diploma are relatively free from course work in order that they may spend an intensive period of study on their chosen instrument. It is assumed, however, that such candidates will profit by certain related studies as designated by their principal advisor or the Dean. The minimum residency requirement is two years.

All candidates must present a complete public recital at the Conservatory during each year of study. They are expected to participate in other Conservatory performance activities, such as orchestra and chamber music. The final recital will be considered the final audition, and the diploma will be authorized by an appropriate jury on the basis of that recital. For recital requirements for the Scholarship String Quartet, see page 20.

Joseph Silverstein.



DESCRIPTION OF COURSES

Courses in the 100 series are primarily for freshmen, in the 200 series for sophomores, in the 300 series for juniors and in the 400 series for seniors. Courses in the 500 and 600 series are primarily for graduate students. Courses in the undergraduate numbers, having the suffix "G" are open to graduate students for credit and graduate course numbers with the suffix "U" are open to undergraduate students for credit. Graduate courses in the 600 series always indicate the second year of a two year sequence of courses.

Each credit (except those given for private instruction) represents one hour per week of class work per semester.

Piano

Piano 101, 102; 201, 202. *Piano Class.*

A required course designed to develop basic keyboard ability for non-piano majors. Each semester is oriented toward a specific musical problem. The areas individually emphasized are keyboard harmony, technique, musical form and repertory (including contemporary works and transcriptions). The course prepares the student for the Conservatory's undergraduate piano proficiency examination and cultivates those sight-reading and performance skills deemed essential to general musical competence. *1 credit per semester*

Piano 301G, 302G. *Elementary Piano Technician's Course.* A comprehensive course designed not only to provide the piano student with a thorough understanding of the instrument but also to prepare those who wish

to become piano technicians for a period of apprenticeship in which to perfect the vocation.

The course includes tuning, voicing, regulating and repairing both grand and vertical pianos and meets once a week for one hour of class time followed by two hours of laboratory. A materials charge of \$60.00 includes a set of technician's tools which become the property of the student.

The course is limited to a maximum of eight students in multiples of two. Those successfully completing the course receive a certificate. Mr. Potter *2 credits per semester*

Piano 401G, 402G. *Piano Pedagogy.* An evaluation of methods and materials used in teaching piano at all levels. The contribution of great pedagogues of the past is discussed, as well as the psychology of teaching with special reference to the problems of sight-reading, practice methods and technique. There are opportunities for workshops, observation and discussion. In addition, students teach one hour per week under the supervision of the pedagogy instructor.

Mrs. Canaday *2 credits per semester*

Piano 403G, 404G. *Vocal Accompaniment.* A practical training in the art of accompanying vocal music for advanced piano students. Participants have an opportunity to prepare classical and modern repertory in collaboration with voice students.

Mr. Rogers, Mr. Moriarty
2 credits per semester

Piano 501U, 502U. *Piano Theory.* Historical, stylistic, pedagogical analysis of signifi-

cant piano literature. Methods of achieving interpretations through compositional analysis as well as awareness of interpretive styles of different historical periods.

Mr. Sherman 2 credits per semester

Voice

Voice 101, 102; 201, 202. Voice Class.

A course to acquaint non-vocal majors with the basic principles of voice production. Much attention is given to the problems of the teacher in vocal school music, at both the elementary and secondary school levels. Students gain a knowledge of the young voice and learn to evaluate vocal sound, especially good choral tone. Class groups are small (4 to 6 students) to allow participation and discussion.

Miss Kleck 1 credit per semester

Voice 401, 402. Diction for Singers. A course designed to acquaint the voice student with techniques of enunciation and projection, as well as accurate pronunciation in Italian, French and German. A comparison of sung and spoken languages, including a study of phonetics and the International Phonetic Alphabet.

2 credits per semester

Voice 403G, 404G. Vocal Techniques and Repertory. A study of the development of the vocal art from Monteverdi to the present day. Members of the class prepare representative works by the major song composers. Attention is given to study methods, textual and musical analysis and the basic recital techniques of communication and projection.

Members of the Department
2 credits per semester

Voice 405G, 406G. Voice Pedagogy. The study of current techniques in voice pedagogy, examined through discussion, lecture, interview, demonstration and outside reading. In the second semester, class members are assigned to teach students who have had no prior vocal training. — *Mr. Urbanic*

Members of the Department
2 credits per semester

Voice 501, 502. Repertory Coaching. Private instruction in the interpretation of vocal repertory. This course available only by special arrangement and by payment of an additional fee.

Mr. Moriarty, Mr. Rogers
2 credits per semester

Opera

Opera 501, 502; Opera 601, 602. Opera Production. Private study of all aspects of staging, coaching and conducting opera. Majors have one hour private study each week.

Mr. Philips
4 credits per semester (non-major 2)

Opera 503, 504. Opera Performance. These courses are given in cooperation with the American National Opera Company. Students enrolled at the Conservatory as candidates for graduate degrees (Master's or Artist's Diploma) must audition for the A.N.O.C. and if accepted will tour during the fall or spring terms for as much as six weeks in each semester. All students accepted for these courses as singers, orchestra members, or conductors must fulfill all course requirements and meet established standards of professional artistry.

2 credits per semester

Organ

Organ 301, 302. *Improvisation.* Special study of the problems of extempore service playing, for Organ and Church Music majors. Offered in alternate years with Organ 401, 402. ~~Mr. Willing~~ 2 credits per semester

Organ 401, 402. *Organ Design, Repertory and Conducting (Seminar).* A course designed to explore various aspects of church music in their practical application. The materials of church music will be examined, including choral and organ music. As much instruction and practice in choral conducting will be given as is advisable and practical. Organ design and the design of those parts of the church which concern the physical location of the organ will be thoroughly explored. Visits will be made to churches and instruments. Offered in alternate years with Organ 301, 302.

Ms. Bennett ~~Mr. Willing~~ 2 credits per semester

Organ 501U, 502U. *Liturgical Music (Seminar).* A comparative survey of the development of choral and keyboard music associated with the Lutheran, Anglican and free church usages and the Roman rite, including a study of plainsong and the sources of hymn tunes. Reading in the area of church history, performance of representative music, and visits to presentations of liturgical music will be expected. When possible, guest lecturers will deal with specific subjects, including music of the Jewish liturgies. Open primarily to graduate students; undergraduate students admitted by permission of the in-

structor. This course available only by special arrangement and by payment of an additional fee. Offered every other year.

2 credits per semester

Composition

Composition 101, 102. *Orchestration for Composers.* The sonoral possibilities and mechanics of instruments, as well as their acoustical basis. Analysis of their orchestral uses. Arranging and writing for various instrumental groupings. 2 credits per semester

Composition 201, 202. *16th Century Counterpoint.* A study of the sixteenth-century vocal style through analysis of composition and exercise in two-part and three-part counterpoint. Writing of motets and other forms of vocal composition. Offered in alternate years with Composition 301, 302.

2 credits per semester

Composition 301, 302. *18th Century Counterpoint.* A study of the eighteenth-century instrumental style. Writing of chorale-preludes, two-part and three-part inventions, and introduction to fugue. Analysis of the *Bach Inventions, Well Tempered Clavier, and Art of the Fugue*. Offered in alternate years with Composition 201, 202.

not offered 68-69

2 credits per semester

Composition 303G, 304G. *Serial Technique.* The evolution of serial technique from the early works of Schoenberg, through Berg and Webern, to the advances of the most recent generation of American and European composers. Mastery of these concepts through

both analysis and writing. Offered in alternate years with 401G, 402G. 2 credits per semester

Composition 401G, 402G. *Advanced Orchestration for Composers.* A study of the textural and sonoral possibilities of the orchestra. Analysis of examples from the history of music, and scoring of keyboard music or of original material for orchestra. Offered in alternate years with Composition 303G, 304G. 2 credits per semester

Composition 403G, 404G. *Composition for Non-Majors.* A class intended primarily for students who are not composition majors, but who wish to work in composition. The purpose of the course is, through composing, to deepen their experience of musical structure and contemporary techniques. 2 credits per semester

History and Literature of Music

Music Literature 101, 102. *Introduction to Music Literature.* A general survey of all musical periods and styles. This course is designed to introduce the student to the vast and rich expanse of our musical culture. In a confrontation with the literature of music, as viewed both in terms of the historical context and the intrinsic characteristics of styles and periods, the student will hopefully acquire an understanding of his own relationship to the larger meaning of the art of music. 2 credits per semester

Music Literature 201, 202. *Gregorian Chant through J.S. Bach.* Through lecture, per-

formance, listening and discussion, the study of European music from the beginnings of polyphony through the sons of J.S. Bach. 2 section to be taught by Mr. Pinkham

Mr. Pinkham 2 credits per semester

Music Literature 301, 302. *Haydn and Mozart to the Present.* The study of style and form from the time of Mozart and Haydn to the present. The music studied includes all media: symphonic works, chamber music, lieder, opera, oratorio and ballet. The emphasis is on the development of style and transformation of forms in the hands of successive composers. Music is heard on recordings and, whenever possible, in performances by members of the class.

Mr. Cooke 2 credits per semester

Music Literature 501, 502. *Renaissance Music (Seminar).* Seminar on music from Machault through Byrd. Topics to be discussed will include sonorities, instruments, rhythm, tuning and temperament, role of music in Renaissance society, practical problems in performing this music today, such as scoring of a cappella works, substitution of instruments, etc. The discussions and papers will be, when practical, complemented by class performance. 2 credits per semester

Music Literature 503. *Baroque Music (Seminar).* Seminar on music of the Baroque era with particular emphasis on the elements of style which subsequently influenced J.S. Bach. National styles, ornamentation and improvised embellishments, rhythmic alterations, expression, etc. 2 credits

Music Literature 504. *Music of J.S. Bach (Seminar).* Seminar on the music of J.S. Bach, with particular emphasis on the large choral works, the Brandenburg Concerti and the keyboard works. The discussions and papers will be, when practical, complimented by class performance.

2 credits

Music Literature 505, 506. *Music of the 18th and 19th Centuries (Seminar).* Through analysis, this course examines the sources of power and expressiveness in the symphonies and quartets of Haydn, operas of Mozart, large works of Beethoven, compositions by Schubert, Schumann, Chopin, Berlioz, Verdi, Wagner, and Brahms. Individual oral reports and papers are presented and discussed.

Mr. Cooke 2 credits per semester

Music Literature 507, 508. *Techniques of Twentieth-Century Composition.* Beginning with Debussy and Stravinsky, characteristic aesthetic approaches and techniques are examined and illustrated. Class members give lectures on the treatment of these techniques in individual works. Study continues with Hindemith, Bartók, Schoenberg, Berg, Webern, Milhaud, Ives, Sessions, Carter and American and European composers of the younger generation.

Mr. Cooke 2 credits per semester

Music Literature 509, 510. *History of Keyboard Music.* The course covers all types of keyboard music from the fourteenth century through the twentieth. The emphasis is on acquiring a thorough knowledge of the im-

portant literature of all periods by direct contact with the music. Solo literature, significant chamber music, and the concerto repertory are included. They are studied in the light of the style or period to which they belong, as representative of individual composers, and from the standpoint of keyboard technique. Fall semester: 14th - 18th centuries; spring semester: Beethoven - 1968.

Dr. Sutton 2 credits per semester

Music Literature 511, 512. *Music and the Dance.* Various aspects of the relationship between dance and music are explored through surveys of ethnic folk dances of the Orient, Africa, South America, Europe and of Western dance and dance music. Films and demonstrations. A study is made of interrelated roles of the choreographer and composer in 20th century dance. Skills necessary for performance are learned with emphasis on recent historical research in field of court dance and Renaissance. Eventual joint performance with Collegium Musicum.

Dr. Sutton 2 credits per semester

Music Literature 513, 514. *Research in Music Literature.* The purpose of the course is to acquaint the student with research tools and materials essential to his field. By means of individual and class projects, papers and oral reports, he learns sophisticated techniques of library research, the books, periodicals, musical editions, and recordings which are most pertinent to his work today, and how to present his findings in a logical and accurate way. The course is designed to

*Added. Chamber Mus 503 U-504 U
Contemporary String Techniques
— Mr. Zukofsky
— 2 cr per semester*

fit the academic needs of the practical musician. Dr. Sutton 2 credits per semester

Chamber Music

Chamber Music 401G, 402G. *Beethoven String Quartets (Seminar).* This Seminar proceeds in an unorthodox manner by separately examining different form types: Variations and Scherzi are studied in the first semester, selected Sonata structures and the Great Fugue are examined in the second semester, thereby tracing Beethoven's compositional evolution. Individual movements are assigned to students for a report which forms the basis for discussion.

Mr. Kolisch 2 credits per semester

Chamber Music 403G, 404G. *Schoenberg (Seminar).* In the first semester tonal chamber music works by Schoenberg are analyzed, and "Pierrot Lunaire" is studied as an example of "free atonality." In the second semester dodecaphonic pieces are analyzed.

Mr. Kolisch 2 credits per semester

Chamber Music 501U, 502U. *Theory of Performance.* Theory of Performance constructs the epistemological basis for performance as a *disciplina sui generis*, detached from instrumental instruction. The content and meaning of the notational signs are systematically examined and defined as "elements of performance." By extracting a maximum of objective information from these signs, the areas of interpretation, namely subjective decisions, are narrowed. In the second semester the theory is applied to practical exercises.

Mr. Kolisch 2 credits per semester

Theoretical Studies

Theory 100. *Fundamentals of Music.* A remedial course for those whose knowledge of basic terminology and skills does not permit admission to the freshman courses. Fundamentals of notation and terminology.

non credit course

Theory 101, 102. *Introduction to Theory.* Terminology and notation. Tonal melodic singing and hearing. Meter, conducting patterns and rhythmic practice. Introduction to contrapuntal theory and music. Hearing, singing and playing of multi-voiced music. Introduction to tonal harmony. Hearing and keyboard performance of basic harmonic progressions. Relationship of theory to performance.

6 credits per semester

Theory 201, 202. *Tonal Music.* Tonal melodic hearing and singing. Writing, analysis, hearing and keyboard practice of tonal harmony. Introduction to compositional elaboration (motivic development, linear prolongation, phrase structure, variation) by composing, analysis, hearing, and keyboard performance. Instrumental usage in classical tonal music.

6 credits per semester

Theory 301, 302. *Analysis of Tonal Works.* Practice of the techniques of musical analysis — melodic, contrapuntal, harmonic, and rhythmic — necessary for the understanding of a musical work. Introduction to the performance implications of analytic conclusions.

2 credits per semester

Added Theory Course - 405G-406G
(Selfige) - Mr. Bernard
- Lecture 8:40-9:00
— 2 cr per semester

Theory 303, 304. *Intermediate Ear Training and Rhythmic Practice.* Intervallic hearing and singing. Advanced rhythmic problems.

2 credits per semester

Theory 305K, 306K. *Keyboard Harmony.* Application of theoretical skills to the keyboard. Harmonization, reading techniques, transposition and figured-bass realization are included. Individual performance will be stressed. For keyboard majors.

2 credits per semester

Theory 305I, 306I. *Performance Techniques.* Instrumental reading; transposition; clefs; keyboard reading; progressions; outer-voices. Structural and stylistic factors in performance. For instrumental majors.

2 credits per semester

Theory 305V, 306V. *Performance Techniques.* Intensive practice in vocal reading, keyboard reading, progressions, outer voices, accompaniments. Structural and stylistic factors in performance. For vocal majors.

2 credits per semester

Theory 401, 402. *Contemporary Performance.* Theory, analysis and composition. Singing, pitch and rhythmic problems. Hearing. Study of instrumental usage.

4 credits per semester

Theory 403K, 404K. *Contemporary Keyboard Theory.* Laboratory in contemporary keyboard problems. Reading. Rhythmic practice. Structural and stylistic factors in performance. For keyboard majors.

2 credits per semester

Theory 403I, 404I. *Contemporary Performance Techniques.* Laboratory in contemporary instrumental problems. Reading. Rhythmic practice. Structural and stylistic factors in performance. For instrumental majors.

2 credits per semester

Theory 403V, 404V. *Contemporary Performance Techniques.* Laboratory in problems of contemporary vocal music. Intensive reading practice. Rhythmic problems. Structural and stylistic factors in performance. For vocal majors.

2 credits per semester

Theory 500. *Remedial Theory for Graduate Students.* Students who fail the orientation week examination in theory will be required to take this intensive review (or an appropriate undergraduate course, if recommended). Both ear-training and written theory are included.

non credit course

Theory 501, 502; 601, 602. *Theory Conference.* Graduate theory majors are expected to undertake specific projects in analysis and various aspects of compositional techniques. These are examined in private conference.

Mr. Cogan, Mr. Oster 2 credits per semester

Theory 503, 504; 603, 604. *Problems in Theory.* The seminar is devoted to certain selected problems in analytic or theoretical areas (rhythm, harmony, line, texture, structure), the emphasis to fall each year on different problems and on different musical periods. For graduate theory and composition majors, as well as other qualified students (by permission of the instructor). (May only be taken a

second year for credit as 603, 604 by permission of the department chairman.)

Mr. Cogan 2 credits per semester

Theory 505, 506. *History of Theory.* The evolution of music theory, the major theoreticians, their thought, and their relationship to musical works, as well as the history of ideas. 2 credits per semester

*will not
be given
68-69*
Theory 507, 508. *Theory of Schenker.* An intensive course in analytic thought of the influential Austrian theorist. Analysis of baroque, classical and romantic works according to Schenker's techniques.

*(on leave
68-69)* Mr. Oster 2 credits per semester

Theory 509, 510. *Interpretive Analysis.* A graduate course in analysis for performers. The student is introduced to important concepts of rhythmic, linear, harmonic and structural analysis. The performance implications of analytic conclusions are intensively studied and applied. Music of many periods is examined, and the student will analyze works from his own area of specialization. (Note: in addition to the class meeting of two hours per week as above, a weekly performance laboratory will be held.)

Mr. Cogan 2 credits per semester

Shiversky
Theory 511, 512. *Score Reading.* Intensive practice of score-reading. Keyboard perform-

Theory classes numbered from 501 to 508 are primarily for graduate theory and composition majors. Classes numbered from 509 through 512 are open to any qualified graduate student.

ance of scores (outer voices, progressions, details). Transposition. Rhythmic factors (phrasing, total rhythm). Structural and stylistic features. 2 credits per semester

Performance of Early Music

P.E.M. 301G, 302G. *Continuo Class.* Historical survey and practical realization of figured basses at the harpsichord of music from 1600 to 1770. Tuning, regulation and maintenance of harpsichords. Required for harpsichord majors. Open as an elective to other students.

Mrs. Keaney 1 credit per semester

P.E.M. 401G, 402G. *Advanced Continuo Class.* Continuation of P.E.M. 301G, 302G. Performance of works from figured and unfigured basses and study of contrasting styles of continuo practices in early and late Baroque. Required for harpsichord majors. Open as an elective to other students.

Mrs. Keaney 1 credit per semester

P.E.M. 403G, 404G. *Introduction to Early Music.* Study of early instruments with field trips to the Boston Museum of Fine Arts and to workshops of Boston instrument makers. Survey of repertory. Study of selected chamber and vocal works and performance in class. By audition only.

Mrs. Keaney, Mr. Pinkham
2 credits per semester

P.E.M. 501U, 502U; 601U, 602U. *Ars Nova and Renaissance Music.* Study of performance practice and literature of the 14th through 16th

centuries. Work studied in class will be performed publicly. By audition only. Limited to a quartet of solo singers, viols, harpsichord, recorder, vielle, lute, crumhorn, etc. The Conservatory owns a limited number of early instruments which students may play.

Mr. Pinkham 2 credits per semester

P.E.M. 503U, 504U; 603U, 604U. Baroque Music. Study of performance practice and literature from 1600 to 1750. Works studied in class will be performed publicly. By audition only. Limited to solo singers, 2 violins, violoncello, bass viol, baroque lute, harpsichord, oboe, bassoon, transverse flute and recorder.

Mr. Pinkham 2 credits per semester

Music Education

Music Education 101, 102, 201 and 202 courses are fundamental homogeneous classes for the instruments as listed:

Music Education 101B, 102B. Applied Music II (Trumpet Class). 1 credit per semester

Music Education 101W, 102W. Applied Music II (Clarinet Class). 1 credit per semester

Music Education 101S, 102S. Applied Music II (Violin Class). 1 credit per semester

Music Education 101C, 102C. Applied Music II (Cello Class). 1 credit per semester

Music Education 201B. Applied Music II (Trombone Class). 1 credit

Music Education 201W. Applied Music II (Oboe Class). 1 credit

Music Education 201S, 202S. Applied Music II (String Pedagogy). 1 credit per semester

Music Education 202P. Applied Music II (Percussion Class). 1 credit

All Applied Music II schedules must be approved by the Department Chairman.

Music Education Majors will take 8 credits in a combination of Applied Music II, Voice Class and Piano Class.

Combinations of Applied Music II, Voice Class and Piano Class:

Brass Applied Major

Piano class 4 credits

M.E. 101W, 102W 2 credits

M.E. 202W 1 credit

M.E. 202P 1 credit

Woodwind Applied Major

Piano Class 4 credits

M.E. 101B, 102B 2 credits

M.E. 201B 1 credit

M.E. 202P 1 credit

String Applied Major

Piano Class 4 credits

M.E. 101S, 102S or 101C, 102C 2 credits

M.E. 201S, 202S 2 credits

Percussion Applied Major

Piano Class 4 credits

M.E. 101W, 102W 2 credits

M.E. 101B, 102B 2 credits

Piano and voice major's Applied II schedules and exceptions for Brass, Woodwind and Percussion can be made only with the approval of the Department Chairman.

Music Education 301, 302. Music in Elementary Education. A study of the place of

music in the elementary curriculum projected against a background of practical conditions; procedures for the realization of valid objectives; study of supervisory and teaching procedures to determine their aesthetic values and practical uses in the education of children; vocal and instrumental problems; demonstration teaching; curriculum planning.

Mrs. Whitney 2 credits per semester

Music Education 401, 402. Music in Secondary Education. A study of the function of music in the general education of youth; a detailed consideration of the musical activities, courses and services suitable to the curriculum of modern secondary schools of various levels; problems arising from such limitations as school size, class schedule, and budget; procedure and materials; study of the good teacher and supervisor; and exploration of contemporary compositions and their educational implications will be explored.

Mr. Alper 2 credits per semester

Music Education 403, 404. Instrumental Methods. A study of the problems involved in planning and developing a complete program of instrumental music from earliest grade levels to community levels.

2 credits per semester

Music Education 405. Educational Psychology. Psychology of learning and teaching; particular problems of education for musical growth.

3 credits

Music Education 406. Philosophy of Education. Discussion of the nature and scope of philosophies of education. Some

time is spent on the work of particular philosophers, to examine their views as to the nature of man and to draw implications for educational practice.

3 credits

Music Education 407. Materials and Conducting. A laboratory for the study and evaluation of vocal and instrumental material for the school music program. Seniors will gain experience in conducting techniques through regular weekly assignments. All Music Education majors will be assigned to this class.

Mr. Alper 2 credits

Music Education 408. Practice Teaching. Application of the materials of Music Education 301, 302, 401 and 402. Students are assigned to school systems in the Greater Boston area, where they serve as practice teachers under the supervision of the local directors of music and members of the music education department. A minimum of 150 clock-hours of teaching required.

6 credits

Music Education 501, 502. Contemporary Composition. Exploratory compositions for various instruments and sonorities using 20th century techniques of pitch organization. All music written for class will be performed and evaluated by the class. Educational implications for all grade levels based on Bruner's "structure", post-holing and other contemporary educational theories will be considered.

Mr. Alper 2 credits per semester

Music Education 503, 504. Supervision. A seminar in the principles and techniques of supervision in the public school system and their application to specific problems of learn-

ing, with emphasis upon evaluation and improvement of the teacher-learner relationship in the public schools.

2 credits per semester

Music Education 505, 506. *Music in Higher Education.* A study of the development of music offerings at the college level for the training of teachers. The course will consider curricular patterns, the relation of music to other college subject areas, and the problems of teacher certification.

Mrs. Whitney *2 credits per semester*

Humanities

Humanities 101, 102. *An Introduction to Major Modern Systems of Analytical Thought.* Seminal works from the intellectual history of our civilization will be the subjects of guided class discussion and student papers. Mr. Halprin *3 credits per semester*

Humanities 201, 202. *The Major Traditions in Western Literature.* An approach to classic works from the history of Western Civilization: close reading of the works themselves; examination of the works' relation to their socio-cultural contexts; and delineation of major continuous traditions in the literature (e.g., theories of the nature of man, the nature of heroism, the nature of justice).

3 credits per semester

Humanities 301, 302. *A Survey of American Literature.* The orientation of Humanities 201, 202, applied to materials of narrower historical compass, facilitating thereby greater particularity in analysis (and facilitat-

ing also the American student's intensive study of the historical determinants of his own cultural inheritance). *3 credits per semester*

Humanities 401G, 402G. *Senior Seminar. Dr. Wolff*
Problems in Sociological Thought. Dr. Shapiro

Humanities 403G, 404G. *Senior Seminar. not given*
Problems in Psychological Thought. 68-69

Humanities 405G, 406G. *Senior Seminar.*
Problems in Aesthetic Thought.

Each of the Senior Seminars will be devoted to concerted research organized to illuminate both the analytical discipline at issue and substantive questions of special relevance to the musical profession. The Conservatory will arrange to publish work of particular merit produced in the seminar program.

2 credits per semester

Humanities 407G, 408G. *Traditions of English Lyric and Narrative Poetry.* Selections from Chaucer, Spenser, Donne, Johnson, Milton, Dryden, Pope, Blake, Keats and Byron will be considered as presenting varying solutions to abiding problems of poetic construction.

Mr. Moore *2 credits per semester*

Humanities 501U, 502U. *Modern Poetry.* A study of the works of William Butler Yeats, T.S. Eliot, Gerard Manley Hopkins, W.H. Auden, and others.

Mr. Moore *2 credits per semester*

Languages

French 101, 102. *Elementary French.* A course designed to give the beginning student

a command of French grammar and a basic vocabulary, through an orally oriented approach. One hour drill in language laboratory is required of all students.

3 credits per semester

French 201, 202. *Reading, Conversation and Composition.* Functional review and practice of grammar are combined with readings in literary cultural texts. The development of aural-oral skills; the command of writing French; reading and comprehension.

Mrs. Tronerud 3 credits per semester

will be given 08-69
French 301G, 302G. *Readings in French Literature.* Representative works from the Middle Ages to the present. Offered in alternate years with French 401G, 402G. Students are urged to participate in the weekly conversational lunch hours to be arranged by the instructor. At this time literature covered in class and current events will be discussed in the language studied. Offered in alternate years with French 401G, 402G.

Mrs. Tronerud 2 credits per semester

will not be given 08-69
French 401G, 402G. *Readings in French Literature of the Twentieth Century.* Offered in alternate years with French 301G, 302G.

Mrs. Tronerud 2 credits per semester

German 101, 102. *Elementary German.* Introductory grammar and composition; emphasis on oral training; reading selections from German sagas and fairy-tales. One hour drill in the language laboratory is required of all students.

Mrs. Reutlinger 3 credits per semester

German 201, 202. *Intermediate German.* Advanced grammar and composition; intro-

duction to the German literature of the late eighteenth century to the twentieth century (Sturm und Drang, Spät-Romantik), especially in relation to its contribution to German "Lieder" and other music.

Mrs. Oldenburg, Mrs. Reutlinger
3 credits per semester

German 301G, 302G. *Literature.* Reading and discussion of J. Eichendorff *Aus dem Leben eines Taugenichts*, Thomas Mann *Tonio Kröger*, E.T.A. Hoffmann *Don Juan*, E. Mörike *Mozart auf der Reise nach Prag*. Students are urged to participate in the weekly conversational lunch hours to be arranged by the instructor. At this time literature covered in class and current events will be discussed in the language studied.

Mrs. Oldenburg 2 credits per semester

Italian 101, 102. *Elementary Italian.* This course for beginners combines very intensive work in oral expression with a study of elementary grammar and introductory readings. One hour drill in the language laboratory is required of all students.

Mrs. Yona 3 credits per semester

Italian 201, 202. *Intermediate Italian.* The aim of this class, a continuation of Italian 101, 102, is to increase the student's active command of the language through the reading of selected modern prose, through oral reports, and through grammar review and composition. Mrs. Yona 3 credits per semester

Italian 301G, 302G. *Twentieth Century Literature.* Readings in 20th Century Literature with discussion and emphasis on oral expression. From Pirandello to Calvino.

Mrs. Yona 2 credits per semester

EXPENSES

The tuition rates listed below represent the second increase made in a period of twelve years. These changes cover only slightly more than one half the cost of educating the student body. The balance is met by the Conservatory's own funds, and by gifts and bequests; and to this extent each student is, in a sense, the beneficiary of a scholarship. The Conservatory will make every effort to aid students to adjust to the increased rates through assistance in the form of scholarships (See page 56) and loans (See pages 57 and 58) which will be increased in equitable proportion.

Undergraduate Tuition (per academic year)

Bachelor of Music degree	.....\$2000.00
Diploma	.....\$1500.00

The tuition charge covers all required class and private instruction as listed in the curricular outlines, as well as health insurance. There is an additional charge for extra instruction undertaken at the student's option.

Graduate Tuition (per academic year)

Master of Music Degree	.....\$1600.00
Artist's Diploma	.....\$800.00-1600.00
Additional graduate courses (in class), per credit	.....\$100.00

The basic tuition charge for an applied music major covers private instruction and a maximum of two courses and health insurance. In the case of other majors, the tuition covers four courses. Undergraduate deficiency courses may be taken at no additional charge.

Dormitory Charges

Room (double occupancy) and Board	.....\$1200.00
Room (single occupancy) and Board	.....\$1400.00
Medical Fee	.....\$ 50.00
Board includes breakfast and dinner, seven days per week.	

Practice Charges (Optional)

Practice facilities are provided free for all instruments other than harpsichord, percussion and organ. Annual fee for these instruments at the following rates:

Harpsichords (no time limit)	.....\$100.00
Percussion Rooms (no time limit)	....\$ 50.00
Organs (no time limit)	.....\$100.00

Rental of Instruments

A limited number of orchestral instruments are available for rental to students at reasonable rates and by special arrangements.

Incidental Charges and Fines (charged when applicable)

Application Fee (all new students)	....\$15.00
Advanced Standing or Make-up Examinations, each	.....\$ 5.00
Late Registration Fine	.....\$25.00
Course Change Fee	.....\$ 4.00
Auditing Fee, per course per semester	.\$25.00
Dossier for Job Placement (first 3 copies free)	.....\$ 5.00
Copies of Transcript (first copy free)	..\$ 1.50
Any subsequent transcript order is \$1.50. Additional copies ordered at the same time are \$.50 each.	



President Schuller with students in the cafeteria.

Financial Regulations

Advance Deposits. Undergraduate and graduate applicants are required to make an advance tuition deposit of \$100 within two weeks after acceptance. This deposit is not refundable.

Currently enrolled undergraduate and graduate students are required to pay a \$100 advance tuition deposit for the succeeding year by June 1. This deposit is not refundable.

A deposit of \$100 must be submitted with the dormitory reservation. This is not refundable.

Tuition and Dormitory Payments. All entering Freshmen are required to pay one-half of the tuition and, if applicable, one-half of the dormitory charges plus medical fee in full by September 1, 1968.

All entering Graduate Students should pay \$800.00 by September 1, 1968.

All other students are required to pay one-half tuition and, if applicable, one-half dormitory charges plus medical fee in full by September 1, 1968.

Second semester charges for all students are due in full seven (7) days prior to start of classes.

Payment Plans. The Conservatory can not offer any payment plans other than that explained above. However, several deferred tuition payment plans are offered by commercial firms.

Tuition Refund Plan. The Conservatory has many expenses of a continuing nature, such as faculty salaries and plant maintenance. In order to plan and maintain these services over the entire year it is essential that the annual income from fees be assured. For this reason it

is understood that students are enrolled for the entire school year or such portion as may remain after the date of entrance. The fact that the Conservatory fees are paid in two or more installments does not constitute a fractional contract.

In view of the foregoing no reduction or remission of fees can be allowed by the Conservatory for absence, withdrawal, or dismissal. Because of this necessary regulation, the Conservatory makes available the Tuition Refund Plan — Broad Form which offers to parents the opportunity to guard themselves at small cost against possible loss in the event of withdrawal or dismissal from classes. A folder explaining this Plan will be mailed with the school bill in the fall.

Personal Accounts. It is suggested that students maintain personal accounts in one of the many commercial banks in the immediate neighborhood of the Conservatory. The Conservatory does not provide facilities for student accounts.

Description of Charges and Fines. An application charge of \$15 is required of all undergraduate and graduate applicants. This fee is not refundable, nor is it applicable to tuition or to other charges.

A \$5 charge is made for each examination taken to establish advanced standing or to make up a regular examination.

A late registration fine of \$25 will be charged currently enrolled or new students who in any way fail to comply with college regulations regarding registration.

A course change charge of \$4 will be made

for any course change made at the student's option at other than specified registration periods.

A medical fee of \$50 is charged dormitory residents to cover clinical service by a licensed physician, emergency treatment by a resident nurse, and infirmary care.

Health Insurance Plan

An insurance plan providing sickness and accident benefits is provided for all full time Conservatory students. The insurance covers a twelve-month period and provides up to \$500.00 in benefits for each accident; sickness payments are made on a prearranged schedule.

Medical Service for Dormitory Residents

Available to all dormitory residents are care in the dormitory infirmary and emergency treatment by a resident nurse. In addition, the Conservatory has arranged with a group of physicians for 24-hour-per-day telephone consultation and emergency treatment if necessary. The physicians hold clinics at the dormitory infirmary three times per week. Emergency hospital treatment is available at the Emergency Ward of the Massachusetts General Hospital, under the supervision of one of the Conservatory physicians.

Students requiring special attention may arrange visits with one of the physicians at his office. Charges for this additional service are nominal.

SCHOLARSHIPS, LOANS, SPECIAL AWARDS

Scholarship awards are made on the basis of high academic achievement, musical potential, good moral character, and financial need. A scholarship is normally awarded for the academic year. Students may re-apply for each succeeding year. In order to receive or retain a scholarship the student must pass the promotional audition, be recommended by the major teacher, and must maintain a C average or better.

The New England Conservatory is a participant in the College Scholarship Service. Parents of all new students who apply for scholarships are expected to fill out the Parent's Confidential Statement (obtainable from the high school guidance counselor) and send it to the College Scholarship Service, Box 176, Princeton, New Jersey, before May 15.

It is expected that all students who receive scholarship awards will participate in any authorized curricular or extra-curricular activity the Conservatory undertakes.

Funds available for scholarships are listed below. The Conservatory is now engaged in a special campaign to increase these funds.

Carl Baerman Scholarship
Louise Baker Scholarship
Anna C. Bird Scholarship
Edwin Perkins Brown Scholarship
Harriet Tilden Brown Scholarship
Samuel Carr Scholarships
Emily Allen Cates Scholarship

Chase Scholarship
F. Lyman Clark Scholarship
Class of 1912 Scholarship Fund
Alice Robbins Cole Fund
Converse Scholarships
M. Ida Converse Scholarships
Jennie L. Cox Scholarship
Lotta Crabtree Scholarships
David W. Cushing Scholarship
Mabel Daniels Scholarship
Oliver Ditson Scholarship
Robert G. Dodge Scholarship
Ellen B. Doe Scholarship
Henry Morton Dunham Fund
Henry T. and Mary W. Dunham Scholarship
Emma Eames Scholarship
Arthur F. Estabrook Scholarship
Mrs. Arthur F. Estabrook Scholarship
Maria A. Evans Scholarship
Margaret N. Fisher Scholarship
Arthur Foote Scholarship
Matilda Frelinghuysen Scholarship Fund
Fanny Elizabeth French Scholarship
Frances Phetteplace Fry Scholarship
Clara E. Getman Scholarship
Wallace Goodrich Scholarship
Lucinda Gould Scholarship
Mary Frothingham Hooper Scholarship Fund
John Collins Hurley Scholarship
George B. Hyde Scholarship
Elma Igelmann Scholarship Fund
Rebecca Jackson Scholarship
Hattie M. Jacobs Scholarship
Julia Klumpke Scholarship Fund
W.H. Langshaw Scholarship
Rufus Edward Larcom Scholarship

Doris M. Lehmann Memorial Scholarship
 Fund
 Nettie E. Lentz Scholarship
 Agnes M. Lindsay Scholarship
 John Ellerton Lodge Scholarship Fund
 Anna M. Mason Scholarship
 Elizabeth Henshaw Metcalf Memorial Fund
 Mildred Miller Scholarship
 Oliver W. Mink Piano Fund
 Mrs. Oliver W. Mink Fund
 Mary C. Morrison Scholarship
 George H. Munroe Fund
 Elsie and Walter W. Naumburg Scholarship
 New England Conservatory Alumni
 Association Memorial Scholarship
 Blanche B. Parker Fund
 Katharine H. Parker Scholarship
 Phi Mu Alpha Sinfonia Scholarship
 Catherine E. Pitts Scholarship Award
 Marion S. Potter Scholarship
 Clara Kathleen Rogers Scholarship
 Florence C. Rowe Scholarship Fund
 Rebecca F. Sampson Scholarship
 Jesus Maria Sanroma Scholarship
 George Saunders Memorial Scholarship
 Edmund H. Sears Memorial Scholarship
 Southwick Scholarship
 Alden Speare Scholarship
 Ruth Amelia Squire Memorial Fund
 Stern Family Memorial Scholarship
 Helen O. Storrow Fund
 Marie Sundelius Scholarship
 Helen E. Vickery Scholarship
 Elizabeth Louise Walker Scholarship Fund
 Charles Warren Scholarship Fund
 Leo Weidhorn Scholarship

Westfield Foundation Scholarship
 Weston Country Evening Concert Series
 Scholarship Fund
 Weston-Metropolitan Hammond Organ
 Club, Inc. Scholarship Fund
 Weyerhaeuser Scholarship
 Amasa J. Whiting Scholarship
 Chester W. Williams Fund
 Jennie E. Woodman Scholarship

Loans

Unless otherwise indicated, information and application blanks may be obtained by writing to the Business Office.

National Defense Student Loan Program. The New England Conservatory participates in and contributes to the National Defense Student Loan Program.

Mr. and Mrs. Philip R. Allen Endowment. A gift, the income of which is to be used for loans to students.

The Alvan T. and Viola D. Fuller Fund. Established by a gift from the Alvan T. Fuller Foundation, the income to be used for grants-in-aid to students.

The Henry Munroe Rogers Fund. A gift, the income of which is to be used for loans to students.

The Eben Tourjée Student Aid Fund. An Alumni Association fund, from which students may borrow modest sums to meet emergency situations. Students are expected to repay these loans in accordance with an established schedule.



Harvey Phillips and Donald Harris.

The Charles Oscar Sink Memorial Fund. Established by a bequest, this fund is to be used for loans to students.

Beneficent Society Loans. The Beneficent Society of the New England Conservatory of Music has a fund available to lend to juniors, seniors, and graduate students of the Conservatory who have been properly recommended, to assist them with their tuition expenses. Loans from this fund are made without interest, with the understanding that they will be repaid in accordance with a basic re-payment plan after graduation or withdrawal so that funds may continue to be available for other students needing help. Meetings for the consideration of loans will be held late in both May and January.

Student Awards

George Whitefield Chadwick Medal. To be awarded annually to the senior student whose entire Conservatory record of achievement has been most distinguished by superior accomplishment in the candidate's major field, supplementary studies, extra-curricular activities, and good citizenship. The recipient will be determined by decision of the Faculty Council.

Faculty Council Citation. The Faculty Council Citation is an award made by the Council to a graduate student who has maintained an exceptional record and has shown superior qualities of scholarship. This award was initiated at the Commencement Exercises in June, 1964, and will not necessarily be awarded annually.

Faculty Awards

Philip R. Allen Chair in Chamber Music. A fund established by a gift from Mr. and Mrs. Philip R. Allen and Mr. and Mrs. Carl A. Weyerhaeuser the income of which is to be used to endow a chair or chairs in chamber music.

Hyman Aronowitz Memorial Fund for Teachers. A gift of the Hyman Aronowitz Family Association in memory of the late Hyman Aronowitz, whose six daughters attended the Conservatory. When the income from the fund has reached a specified amount, it is to be used annually for the benefit of one or more teachers selected by the President of the Conservatory. The Fund is open to sub-

scription by friends and the public.

Frederick S. Converse Fellowship. Awarded by the Executive Committee to a member of the theory department, such member to be recommended by the President, for assisting in the supervision and administration of courses in the field of music theory, and for the purpose of achieving an effective co-ordination.

Walter W. Naumburg Professorship in Music. Income from a bequest under the will of Walter W. Naumburg to endow professorships in music.

Bequests and Gifts

For over a century the New England Conservatory has served the world of music. Its

graduates have distinguished themselves in every field of music. Today, Conservatory Alumni hold positions in virtually every major orchestra and opera company and teaching positions are held in all fifty states. Since 1940 members of The Conservatory's faculty have assumed presidencies of 3 colleges and have become deans and provosts at many others. Of the twenty Fulbright scholarships granted in 1967, five were awarded to New England Conservatory students.

By naming The Conservatory as a beneficiary in their wills or by making capital gifts, many persons have acted to carry on The Conservatory's work beyond their lifetime. A gift or bequest to The Conservatory offers an opportunity to support the world of music.

GIFT FORM

In support of the New England Conservatory of Music, and in consideration of the gifts of others, I/we subscribe the total sum of _____ Dollars (\$ _____) to be paid: Herewith (\$ _____); Annually (\$ _____); or as follows:

Signed _____

Address _____

BEQUEST FORM

Date: _____

I give and bequeath the sum of _____ Dollars (\$ _____) to the New England Conservatory of Music, Boston, Massachusetts, to be used for its corporate purposes.

Signed _____

Address _____

GRADE SYSTEM

The Conservatory has adopted the Pass-Fail system for all courses and lessons carrying credit, undergraduate as well as graduate.

An instructor wishing to recognize exceptional work of any student may pass that student with "honors" in any given semester. However, it is to be noted that a pass with "honors" does not correspond to a letter or number grade in any sense, but instead recognizes original and creative work over and above average expectations in any given subject. Incomplete (INC) indicates final examination not taken; therefore the student's grade becomes Fail unless work is made up within the first six weeks of the next semester in which the student is registered.

Notices of low standing or failure at mid-semester are sent to students. A detailed written evaluation of the student's work by the teacher will be given every semester.

Members of performing organizations are given no grade, but credit in their major field of study is dependent upon their attendance at rehearsals and performances.

Dean's List. Only students nominated by the department in which they have their major field of study may qualify for the Dean's List. The Dean's List is published every semester. It is understood that only students who pass all their courses during any given semester can be considered for the Dean's List. The Faculty Council will review all candidates for the Dean's List and pass on their final acceptance. Only students of exceptional talent will be nominated by any department for the Dean's List.

Note: The Registrar's office has received a copy of any published Dean's List - therefore it would not appear on any student's record.

* **Cum Laude.** A student who graduates Cum Laude will be a student who has been on Dean's List for at least three quarters of his total semesters of residency at the New England Conservatory.

Veterans. The New England Conservatory curricula leading to the Bachelor of Music degree, the Diploma, and the Master of Music degree are approved by the Veterans Administration for veterans eligible to receive training benefits under Chapter 31 of title 38 (P.L. 894), Chapter 33 of title 38 (P.L. 550), and Chapter 35 of title 38 (P.L. 634).

Courses at Simmons College. The provisions of an agreement with Simmons College allow a Conservatory student to elect courses for full credit at Simmons. Such a student must be recommended to the Dean at the New England Conservatory by a departmental chairman. The student will then be referred to the Simmons Dean, who will determine whether the student is qualified to take the course requested.

General Regulations. Responsibility and authority for the admission, continuance, promotion and graduation of students is vested in the President, his assistants, the Dean and the Faculty Council. The New England Conservatory reserves the right to refuse, suspend or cancel the registration of any student whose acceptance or continued attendance is considered to be detrimental to the best interests of the student or of the college.

Absence from class. After three unexcused absences a semester in three, four or six credit courses, and two unexcused absences in one or

two credit courses, the instructor, after consultation with the Dean, should request that the student be dropped from the course with no credit.

No unexcused absences from a performing organization or chamber music will be tolerated. In the event of an unavoidable absence, the instructor will have to be notified in advance. It is a student's obligation to notify the instructor directly or indirectly, through the Office of the Registrar, of his impending absence. It will also be the student's obligation to find a replacement for himself at that particular rehearsal.

Official excuses for illness will be granted by the Registrar when evidence of sufficient cause is presented before the scheduled class lesson or rehearsal time. Normally, no excuses

will be granted for reasons other than illness; however, exceptions may be made in emergency situations.

Changes of course or section and the addition or cancellation of courses must be approved by the Dean. Failing grades will be recorded for courses cancelled without such approval. Permission for change is not normally granted after the second week of a semester; in the event that it is granted, a permanent grade, WP or WF (withdrew passing or withdrew failing), will be recorded.

Practice facilities may be used only with clearance from the Registrar. — *Should be amended for 1969-70*

All matters regarding tuition, fees, and rentals are the responsibility of the Business Manager. ?

Cancellation of classes. When no more than six students have signed up for any course, graduate or undergraduate, not required in any given degree program, this course can be cancelled by order of the President after registration but not later than at the end of the first week of a semester.

Special Students. There is a limited amount of space available for special students, i.e., professional musicians and teachers of music who wish to take certain specific courses at the Conservatory, on a part-time basis. Quite naturally preference will be given to former Conservatory students, but all interested applicants should apply directly to the Director of Admissions. Each case will be decided upon its individual merits. No application for a special student can be considered once a semester has begun.

James E. Whitaker, Administrative Coordinator and Registrar.





Summer School

The New England Conservatory will hold its fourth Summer Session at Castle Hill, Ipswich (by the sea), Massachusetts, from June 23rd to August 17th, 1968. After three successful seasons the Conservatory plans a fourth to follow the same pattern of concentrated study and related performance. There will be offerings and private instruction at both the graduate and undergraduate levels. All admissions are by audition, tape or, where possible, personal interview. Separate application to the college or graduate school is necessary for acceptance to the winter schedule.

In keeping with the winter curriculum at the Conservatory, the program at the summer school in Ipswich includes both concentrated class work and private instruction. Graduates and undergraduates may take eight credits, choosing from courses in Composition, Music Education, Opera, Chamber Music, Choral Conducting, Music Literature, Piano, Harpsichord, and Voice. The full course load is two courses, or private study and one course. All courses meet daily and give a year's credit. Private instruction involves a one hour lesson twice a week, and grants a semester's credit.

The Faculty at Castle Hill includes not only distinguished members of the New England

Conservatory Faculty, but also guest faculty of equal status, and visiting Artists in Residence.

The musical experience of the Summer School student is enriched by the opportunity to hear and participate in a wide variety of performances. Weekly concerts by students, faculty, and the performing classes take place in the Great Hall, the Castle Drawing Room, and in the several Gardens and Terraces. An opera, open to all students by audition, is presented. The Castle Hill Festival Series brings to Ipswich artists of national and international standing, who, in addition to performing, meet with the students in Master Classes.

Limited scholarships are available in Chamber Music and Opera and loans for Music Education. For further information write the Summer School Office, Room 27, New England Conservatory, or call 262-1120, Extension 24, 25, or 80.

Applications will be sent upon request.

The New England Conservatory Institute at Tanglewood

As part of its program to provide music educators in the field and instructors at the college and junior college level with first hand experience in significant areas of today's musical thought, the New England Conservatory Institute at Tanglewood will be offering two programs in music education for a period of six weeks, July 14 through August 25. These programs, which carry graduate credit, are also open to qualified auditors.

(Top Left) The Crane Estate at Castle Hill.
(Top Right) Daniel Pinkham with student harpsichordist.
(Left) The Shed at Tanglewood.

Participants in either or both programs will be entitled to the use of all the facilities of the Berkshire Music Center. This includes attending the rehearsals and concerts of the Berkshire Music Festival presented by the Boston Symphony Orchestra. Courses to be given are:

Contemporary Composition. Exploratory compositions for various instruments and sonorities using 20th century techniques of pitch organization. Music written for class will be performed and evaluated by the class. Educational implications for all grade levels based on Bruner's "structure," post-holing, and other contemporary educational theories will be surveyed. The instructor will be Herbert Alper, Chairman of the Music Education Department.

Seminar in non-Western music, jazz, recent innovations in the teaching of theory, and advanced instrumental techniques. One-week each of both African and Indian music with special attention given to performance techniques and their theoretical implications; one week of jazz improvisation and the fundamentals of theory as pertaining to jazz; one week of theoretical study with emphasis on the philosophical aspects of aleatoric and chance music and the performance practices associated with this music; two weeks of advanced instrumental techniques illustrating recent developments in brass, woodwind, and string instruments and their uses. (This program will be taught by authorities and performers in these respective fields, with the participation of visiting artists at the Berkshire Festival.)

For information and application forms, please write: Donald Harris, New England Conservatory Institute at Tanglewood, 290 Huntington Avenue, Boston, Massachusetts 02115.

Living Accommodations

The Conservatory's Residence Building, completed in 1960 and located directly across the street from the Main Building, provides excellent living accommodations for men and women students, and establishes a central complex for Conservatory activities.

The dormitory building includes six floors of student bedrooms, an infirmary, women's lounge, laundry facilities, and practice rooms. On the street floor are the dining room and main lounge.

Residence Requirements

Women: All undergraduate women not living at home, except those who hold the Bachelor's degree from another institution, are required to live in the dormitory. Other women students also may apply.

Men: All freshman and sophomore men not living at home are required to live in the dormitory. Other men students may also apply.

In all cases, residence in the dormitory includes board (breakfast and dinner, seven days per week), except during school vacations.

The Library

The Conservatory's main library of more than 10,000 books, 19,000 scores and 8,500

records and tapes is located in the Harriet M. Spaulding Library, built in 1960 as part of the New England Conservatory Residence building. Included in the modern library facilities are a reading room, seminar room, listening rooms with record player and tape recorder, and study carrels located among the open stacks of books and scores. The library also maintains over 250 string, brass and woodwind instruments for use in the orchestra and for rental to students. The Choral and Orchestral libraries, located in the Conservatory's main building, include 1200 and 2000 titles respectively.

Among the rare items often on exhibition from the Library's extensive collection are the holograph of "Pelleas and Melisande" by Debussy, two copies of the first edition of Handel's "Messiah," the Preston collection of letters of 55 famous musicians, "Gradus ad Parnassum" by Fux, dated 1725, the first "Beggar's Opera" written in London about 1728, and several illuminated manuscripts dated approximately 1500.

The Harrison Keller Room in the main Conservatory building houses the ancient instrument collection including the Sargeant collection of 21 instruments from China, Japan, India and Russia; an Amati violin; a Guarnerius violoncello; an early seventeenth century virginal and several valued harpsichords.

The library is constantly and rapidly expanding to meet the changing needs of students who are preparing themselves for the keen competition of today's music world.



Harriet M. Spaulding Library.

Organs

The Conservatory's facilities for organ study and practice consist of several instruments of various sizes and differing tonal design and actions. Among recent additions are:

The Aeolian-Skinner practice organ (1950), a two-manual unit instrument with exposed pipes for greater clarity. The action is electric.

The Rieger portable organ (1957), an Austrian instrument of twenty-one stops and nearly 1200 pipes. It is voiced at a modest dynamic level and is particularly well suited for use in chamber concerts. The action is mechanical.

The Carr organ (1958), designed by Robert Noehren of the University of Michigan, a

three-manual, twenty-seven-stop instrument, employing direct electric action.

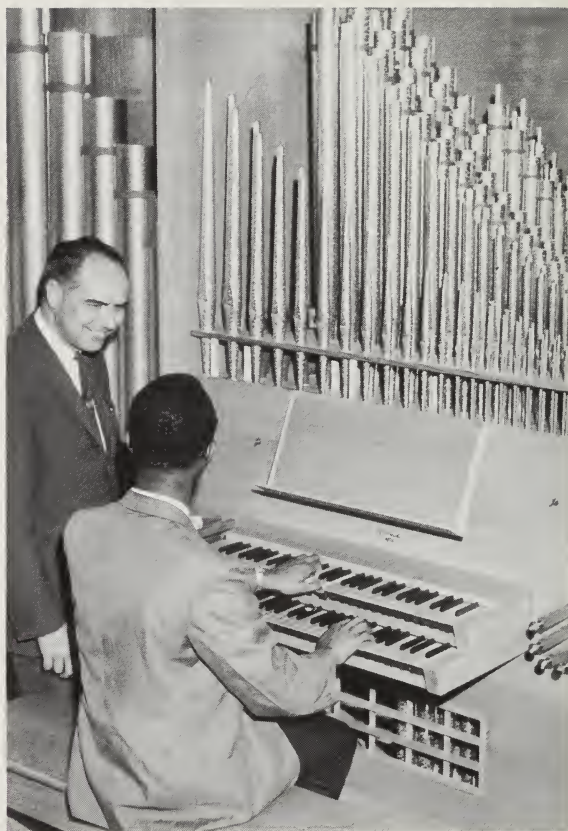
The Metzler organ (1960), built by the Metzler firm of Zurich, a two-manual organ with encased pipes and sensitive key-action, having eleven stops and fifteen ranks of pipes.

The Noack organ (1965), built by the Noack Organ Company, Lawrence, Massachusetts, a two-manual organ with nine stops, attractively encased in blond oak, and with sensitive mechanical action.

The Hammarberg organ (1965), designed and built by Olof Hammarberg, Gothenburg, Sweden, a two-manual organ of twelve stops and fifteen ranks of pipes. The organ is beautifully encased and has attached key desk with mechanical action.

Placement Bureau

The Placement Bureau provides for Conservatory students and graduate alumni a wide variety of opportunities and professional positions throughout the country. Especially successful has been the placement of musicians in symphony orchestras, public schools and colleges. The Bureau prepares for each graduate a dossier containing his letters of reference, information concerning his education at the Conservatory and his professional experience. These credentials are kept up-to-date on permanent file and are available to support applications for future employment. Three copies of the dossier are supplied free of charge, additional copies are made available at five dollars each.



Donald Willing.

In addition to recommending candidates for permanent positions, the Placement Bureau helps students secure part-time positions in churches, orchestras and choruses, single performance engagements in performing as well as certain kinds of non-musical employment. The Bureau also gathers information on summer employment opportunities.

Pi Kappa Lambda

The New England Conservatory chapter of Pi Kappa Lambda, the national music honor society, each year elects to membership a number of seniors and graduate students. Such election is indicative of extraordinary attainment in music, together with the personal qualifications necessary for success in the field.

In addition to other activities, Pi Kappa Lambda endeavors to stimulate high standards of musical achievement by conducting an annual scholarship competition open to all returning juniors, seniors, graduate students and Artist Diploma candidates.

Alumni Association

The Alumni Association of the New England Conservatory serves in several ways. Primarily, it is the medium through which the Conservatory maintains contact with former students; the contact is a two-way exchange enabling alumni who have become professionally established either in music or in other fields to reflect their experience and acquired wisdom to the administration and faculty of the Conservatory; and, conversely, enabling the Conservatory to communicate directly with the musical communities wherever its alumni are active.

Among special activities of the Association are the awarding of scholarships annually, the administration of the Tourjée Fund (which aids students with emergency needs), and the sponsorship of Conservatory Night at the Boston Pops.

The Extension Division

The Preparatory School offers a comprehensive eight-year sequence of musical training in *Instruments*, *Theory of Music* and *Ensemble* for young pre-college students, age 8 to 18. Also offered is a program of creative study for very young children, ages 3½ to 8, which features *Eurhythmics* (rhythmic movement, listening, sightreading and improvisation), *Violin* and early *Class Piano*.

A Youth Chorus of about 40 high school age members, and the Youth Orchestra with full instrumentation numbering about 60 players, give three Jordan Hall concerts annually as well as several tour concerts and appearances on television. Rehearsals are held on Saturdays throughout the school year.

The Preparatory School has special interest for degree course music students, who generally anticipate teaching in some capacity. Some graduate students who qualify as teaching fellows in the Preparatory School and pedagogy students in the undergraduate department, who do their practice teaching here, learn the philosophy and principles and see the actual results of a large, active music school for young students. Since the best musicians develop their abilities from the earliest possible age, future teachers profit by observing and sometimes participating in the broad curriculum and performing events of the Preparatory School.

The Adult Department offers many professional musicians and worthy amateurs non-degree musical study. Instrumental and vocal



A class in the Preparatory Division.

lessons, theory classes at various levels of advancement, and certain special pedagogy courses for teachers of children, all non-credit courses, are available.

The Extension Division has three Branches: Wellesley, North Shore in Hamilton, South Shore in Hingham. The entire enrollment of the Preparatory School in Boston and in the Branches is currently 1425; the adult enrollment is about 500.

The Friends of the New England Conservatory

The Friends of the New England Conservatory have been called "Boston's most enthusiastic and effective music committee." Since their founding in 1950, this group has grown to include over 750 men and women who,

through their involvement in the life of the school, share in the excitement which surrounds the training of young artist musicians. Devoted to music and music education, the Friends have served as sponsors, donors, hosts and hostesses as well as being *friends* to the students and the Conservatory — the oldest independent school of music in the United States.

As Sponsors, the Friends present musical festivals, operas, and concerts in order to show the excellence and scope of the student and faculty performers. Their elegant Spring Soiree is a much anticipated evening, as well as Friends Night at the famed Crane estate in Castle Hill, Ipswich where the Conservatory holds its summer school. In addition, the Friends sponsor lectures, exhibits and press parties which encourage increased community interest in the Conservatory.

As Donors, the Friends, in cooperation with the Administration and the Board of Trustees, seek to provide finances for scholarship and endowment funds through their promotion of galas and benefits. Each year several students are chosen to receive the Friends Scholarship Awards and further assistance is made in gifts of musical instruments and scores.

As Hosts and Hostesses, the Friends share in student life by holding teas and receptions for concerts at the Conservatory. Host families provide a warm welcome for foreign students. On another level, the Friends arrange for the entertainment of visiting artists and hold formal receptions after premieres and other special events. Often held at the Academy of

Arts and Sciences and at the Isabella Stewart Gardner Museum, these functions help to fulfill the many social obligations which attend a school of music.

In return for the many services rendered by the Friends, the faculty of the Conservatory offers to its members an opportunity to enroll in the *Friends Seminars* held in the fall and spring semesters. The seminar program, begun in 1961 and continually expanding, offers members an opportunity to begin or resume their study of music theory, piano sight reading, chamber singing and instrumental ensemble. A class in symphony analysis is held just prior to the Friday afternoon concerts by the Boston Symphony during which selections from the program of that day are discussed.

Classes are held in Boston and in the three branches at Wellesley, Hingham and Hamilton. Stimulating and informative, the seminars have gained high praise and enthusiastic support from all participants. In addition, the Friends organization in these branches attend to the needs of the Extension and Preparatory Division of the Conservatory. The Friends thus have the opportunity to stimulate the careers of young children by generating public interest.

The organization of the Friends allows for great flexibility and freedom. There are two annual meetings — in the spring and fall, followed by luncheon or dinner and a musical program. Each year exciting new projects are chosen and committees are formed for members who wish to actively pursue a special interest.

HISTORY OF THE NEW ENGLAND CONSERVATORY

February 18, 1967, marked the beginning of the New England Conservatory's second century of service to music.

Established in 1867 by Eben Tourjée in the post-war cultural Hub of the Union, the new institution was openly modelled after Mendelssohn's Leipzig Gewandhaus.

Although Tourjée had personally investigated European conservatory curricula and methods, his conservatory incorporated unusual "American" aspects from its beginning. He achieved a unique affiliation with the then also new Boston University in keeping with his philosophy that a complete musical education included a proper balance between the liberal and the professional areas of education.

A Bachelor of Music degree was earned by some students after completing the Conservatory course of three years and an additional three years at the University. Upon Tourjée's death in 1891, the reciprocal arrangement between the two schools was terminated, but from the earliest offerings of the New England Conservatory it was apparent that the Director and Founder was thinking in realms unknown in the continental conservatories.

Carl Faelten, the next director, attempted to bring the Conservatory more in line with the conventional music school. During his short regime, the number of registrations dropped while, at the same time, the music course work and applied music requirements were strengthened. When Faelten resigned in order to establish his well-known piano-forte school, George W. Chadwick, a former

New England Conservatory student and later faculty member, became the new leader.

Under Mr. Chadwick, musical standards were raised still higher, and the curriculum expanded in many directions. A full symphony orchestra was started; a School of Opera was begun in 1902 through which many connections were to be established with the Boston Opera Company; and a new conservatory structure designed in the style of an Italian city palace, was erected on Huntington Avenue.

Director Chadwick established an affiliation with Harvard University whereby students of either institution could study for credit in approved programs at the other. These mutual arrangements were continued until the New England Conservatory began offering its own Bachelor of Music degree in 1925.

The Conservatory became a charter member of the National Association of Schools of Music and followed the curricular recommendations of that society for the Master of Music degree, first offered in 1933.

Director Chadwick taught and inspired an entire school of American composers, among whom were Horatio Parker, Frederick S. Converse, Henry Hadley, Edward Burlingame Hill, Stuart Mason, Arthur Shepherd, Daniel Gregory Mason, Wallace Goodrich and Mabel Daniels. As an administrator he was directly responsible for the successful transition of the New England Conservatory from a nineteenth century continentally influenced school under Faelten, to the full College of Music of the twentieth century.

Dr. Wallace Goodrich, student and colleague of Chadwick's, led the school through the difficult financial years of the thirties. He continued building a strong academic department and graduate school, and the first-rate student symphony orchestra gained fame through tours of New England in 1937-41 and through its national radio broadcasts, which first were heard in 1931.

On retirement Dr. Goodrich was designated Director Emeritus, and the American composer Quincy Porter served as Director during the war years. Under him, applied music became a field of study for the Master of Music degree alongside Historical Research, Music Theory, Composition and Music Education.

Harrison Keller was the first director to bear the title President, in keeping with his new concept of a College of Music. President Keller affected membership for the Conservatory in the New England Association of Colleges and Secondary Schools enabling the institution to have complete accreditation and to qualify for certain grants and privileges not heretofore available. Also, he was, himself, President of the National Association of Schools of Music for three years. During the period of his leadership advanced diplomas were awarded to qualified post-masters candidates in performance, and the Conservatory Chorus was developed into an outstanding performing organization, appearing in annual performances and frequent recordings with the Boston Symphony Orchestra. New England Conservatory performances in large and small ensembles as well as recitals were seen

and heard on educational television and FM radio.

Succeeding presidents, James Aliferis and Chester W. Williams, have continued to solidify the paramount goal of the institution, which is to educate thoroughly a select group of student musicians for the many areas of professional life.

With the inauguration of Gunther Schuller, November 17, 1967, the New England Conservatory began its second century of service to music. It can look back with pride upon the names of a distinguished list of Directors, and upon teachers from John Knowles Paine and Ferruccio Busoni to Frederick Converse, Luther W. Mason and Louis C. Elson, and students with the capabilities of Nordica, Louise Homer, Theodore Presser, Louis Krasner, Jesus Maria Sanroma, Paul White, Justino Diaz, Sarah Caldwell, Eleanor Steber, Mildred Miller, Rosalind Elias, Guy Maier, Leo Reisman, Irving Pichel, McHenry Boatright, Alan Hovahnness and Cecil Taylor.

But the New England Conservatory of Music is something more than a chronological resumé of its successes over the past century; it is a live, active force continuously striving for perfection and truth in the musical art.

Charging loyalty to the muse, Eben Tourjée's first commencement address in 1870 prophesied: "In this world the study of music can never be completed, for of all the arts, it alone is to be perpetuated and perfected in eternity."

E.J. FitzPatrick, Jr.
Doctor of Musical Arts
Class of 1948, NEC Historian



(Left) Roger Voisin.
(Below) Lee Halprin.
(Bottom) The Composers String Quartet.



FACULTY BIOGRAPHIES

Anahid Ajemian B.M. (Juilliard School of Music). Walter W. Naumburg Award, Town Hall debut, 1946. Studied with Edouard Dethier. European debut with pianist sister, Maro, in 1946. American Composers Alliance Laurel Leaf Award, 1953. Recordings with MGM and others. Television appearances on NBC's Recital Hall and series for National Educational Television Network including all ten Beethoven sonatas for violin and piano with Maro Ajemian. Member, Composers String Quartet. *Violin*.

Jean Poole Alderman B.A. (University of Rochester), M.A. (Columbia University), Harvard University, Boston University, Berkshire Music Center. Piano with Max Landow, Sandor Vas, Mme. Simone Barere, Robert Pace. Faculty, New York Institute for the Education of the Blind, 1950-54. South End Music Center, 1954-56. Beaver Country Day School, 1955-60. European tour in violin-piano duo for State Department and Special Services, 1957. Ensemble and solo recitals and television appearances in New England. Beebe Fellowship, 1964. *Piano*.

Herbert Alper B.S. (Potsdam S.U.N.Y.), M.A. (New York University), Bennington College on grant from American Council of Learned Societies; Ford Foundation Contemporary Music Project Grant; Consultant to U.S. Office of the President, Special Consultant to the U.S. Department of Health, Education and Welfare. Participant in Seminar of Music Education at Yale University. Formerly, District Supervisor of Music, Farmingdale, L.I. Public Schools. Conductor of community



Herbert Alper with Music Education students.

choruses and orchestras. Extensive critical writing and speaking. Faculty, NEC Summer School. *Chairman, Music Education*.

Carl J. Atkins B.M. in Saxophone and Woodwinds (University of Indiana). Saxophone with Roger Pemberton and Eugene Rousseau. Clarinet with Harlow Hopkins. Flute with James Pellerite and Harry Houdeshel. Oboe with Jerry Sirucek. Bassoon with Leonard Sharrow. Jazz with David Baker. Toured for State Department with University of Indiana jazz band in Southeast Asia, 1965. Played with American National Opera Company. Performed with artists Nancy Wilson, Henry Mancini. Solo saxophone recitals. *Saxophone*.

Seymour Barab Studied with Edmund Kurtz, Gregor Piatigorsky. Former member, Indianapolis, Cleveland, San Francisco, Philadelphia, Stokowski All-American Youth Or-

chestras. One of founders, New Music Group, Chicago; New York Pro Musica. Premiered over 100 works for cello. Toured United States and Europe as soloist and with ensembles. Composer, especially of vocal music; music for films, television, Broadway. Member, Composers String Quartet. *Violoncello*.

Albert Yves Bernard LL.B. (Faculty of Law, Paris University), Diploma with medal in solfege, Diploma with first prize in viola (Paris Conservatory). Viola with Maurice Vieux. Chamber music with Lucien Capet and M. Tournemire. History of music with M. Emmanuel. Former member, Paris Opera Orchestra, Concerts Colonne, Oberdorffer String Quartet (Paris), Chardon String Quartet (Boston). First viola, Esplanade Orchestra (Boston), 1929-54. Member, Boston Symphony Orchestra. Faculty, Berkshire Music Center. Officier d'Academie for distinguished service to music. *Viola, Theoretical Studies*.

Robert Brink New England Conservatory, Harvard University. Violin with Jacques Malkin and Albert Spalding. Violin faculty and Co-ordinator of Chamber Music, Boston University School of Fine and Applied Arts, 1954-59. Member of the Brink-Pinkham Violin and Harpsichord Duo, Hamden Trio. Concertmaster and Associate Music Director, Cambridge Festival Chamber Orchestra. Concertmaster of the Boston Philharmonia and President of the Board of Trustees, Boston Philharmonic Society. Concert tours — United States, Canada and Europe. Appearances on National Educational Television, viewed internationally. Radio — CBS and CBC (Canada).

Recordings distributed in the United States and abroad. *Violin, Chamber Music*.

Alice Canaday A.B. (Smith College), B.Mus., M.Mus., Ditson Fellow, (Yale School of Music). University of Edinburgh. Piano with John Duke, Bruce Simonds, Bruno Eisner, Victor Babin. Piano Pedagogy, Smith College and Boston University. Faculty, Manhattan School of Music, 1945-47, Community Music School, Buffalo, N.Y., 1950-56. Recitals (chamber music and solo) and radio and television appearances. Associate Scholar, Radcliffe Institute for Independent Study, 1961. Berkshire Music Center. *Piano*.

Robert Ceely B.M. (New England Conservatory), M.A. (Mills College), Tanglewood summer '55; Princeton 1957-59; Darmstadt summers '62-64; Seminar in Electronic Music at R.A. Moog Company, summer '65; Milano Electronic Music Studio 1963-64. Composition with Francis Judd Cooke, Darius Milhaud, Leon Kirchner, Roger Sessions, Milton Babbitt. Teaching assistant, Mills College, Princeton University. Faculty Naval School of Music; Lawrenceville School; Robert College, Istanbul; Technical Supervisor Harvard Modern Language Laboratory. Member, Audio Engineering Society. *Theoretical Studies*.

Gino Cioffi Conservatory of Naples, St. Cecilia Conservatory, Rome. Principal clarinet with Pittsburgh Symphony, Cleveland Orchestra, New York Philharmonic, NBC Symphony under Toscanini, Metropolitan Opera Orchestra. Faculty, Berkshire Music Center. Principal clarinet, Boston Symphony Orchestra. *Clarinet*.

John Coffey Diploma from Curtis Institute of Music. Studied with Stanislav Gallo, Joannes Rochut, Gardel Simons, Edward Gerhard. Former member of Philadelphia Opera Company Orchestra, Radio City Music Hall Orchestra, Cleveland Symphony, Boston Symphony Orchestra. Played under Toscanini in Teatro Colon Orchestra, Buenos Aires. Former head of brass department, Baldwin Wallace College. Soloist with Boston Pops Orchestra. *Trombone*.

Robert Cogan B.M. with distinction, M.M. (University of Michigan), M.F.A. (Princeton University). Phi Beta Kappa. Principal teachers: Ross Lee Finney, Nadia Boulanger, Aaron Copland, Roger Sessions, Philipp Jarnach. Young Composer's Radio Award, 1952; Fulbright Scholarship, 1952-53; Chopin Scholarship, 1954; German Government Grant, 1958-60. Works performed by the Cleveland Orchestra, Hamburg Radio Orchestra, RIAS Orchestra of Berlin, League of Composers, Rothschild Foundation, various universities and radio stations in the United States and Europe. Critical writing published in North and South America. Lecturer for the United States Information Agency; member, Board of Directors, U.S. section, International Society for Contemporary Music, 1964-68. *Chairman, Theoretical Studies. Composition*.

Andre Come Trumpet with Marcel LaFosse. Member, United States Air Force Band, Baltimore Symphony Orchestra. Member, Boston Symphony Orchestra, since 1957. *Trumpet*.

Francis Judd Cooke A.B. (Yale), Mus. B.

with highest honours (University of Edinburgh, with Sir Donald F. Tovey). Composition with Charles M. Loeffler. Violincello with Emmeran Stoeber. Piano with Inge R. Ringnes, Anne L. Fyffe. Organ with Rebecca Burgner. Visiting Professor, Yale University, 1959-60, 1962-63. Organist and Choirmaster. *Chairman, Composition. Chamber Music, History and Literature of Music, Theoretical Studies*.

Silvio Coscia Diploma (Giuseppe Verdi Conservatory, Milan). Former member, New York Metropolitan Opera Association Orchestra. Recipient, Silver Medal for Cultural Merit, Italian Ministry of Foreign Affairs. Former member, Buffalo Symphony, Goldman Band. Voice consultant, New York Choral Alliance Union. Composer. Member ASCAP. Author of "Yesterday and Today, Bel Canto." Knighted (C.M.) by Italian government. Vocal coach for many years in New York City. *Voice*.

Malcolm L. Creighton Harvard College, Diploma (N.E.C.), B.Mus., M.Mus. (Northwestern University). Piano with Howard Goding, Louis Crowder, Gui Mombaerts. Teacher of piano, Northwestern University Preparatory Department, 1942-43; faculty, Wheaton College, 1949. *Piano*.

Lyle Davidson B.M., M.M. (NEC). Student of Luise Vasgerchian, Daniel Pinkham, Francis Judd Cooke, Arthur Berger. Teaching fellow, Brandeis University. Works performed in Boston, Turino, Italy, and Athens, Greece. *Theoretical Studies*.

Terry Decima B.M. (Oberlin), M.M.

(NEC). Former faculty, Boston Commonwealth School, Allegheny Festival. Chamber music recitals, U.S. and Europe. *Opera*.

Lorna Cooke deVaron A.B. (Wellesley College), A.M. (Radcliffe College). Voice with Olga Averino, Irene Wilson, Conrad Bos. Piano with David Barnett, Edyth G. Waxberg. Organ with Carl Weinrich. Conducting with G. Wallace Woodworth, Robert Shaw. Composition with A.T. Davison, Walter Piston, Nadia Boulanger. Assistant Conductor, Radcliffe Choral Society and Harvard-Radcliffe Choir. Conductor, Bryn Mawr College Choir and Assistant Professor of Music, 1943-47. Faculty, Berkshire Music Center, 1952-1966. Guest conductor of Eastern high school, preparatory school, and college choral festivals. *Chorus, Chamber Singers, Choral Conducting*.

Jean Dupouy First Prize in Viola (Paris Conservatoire), 1960. Member of various orchestras in Paris: Lamoureux Orchestra, 1963-1964; principal viola, Paris Chamber Orchestra (Paul Kuentz), 1960-1964; Ramat Gan Israel Chamber Orchestra, 1963. Member of the Center for Creative and Performing Arts, Buffalo, New York (Lukas Foss and Alan Sapp, directors), 1964-1967. Princeton Chamber Orchestra, 1967-68. Principal viola, American Symphony Orchestra (Leopold Stokowski), 1967-1968. Member, Composers String Quartet. *Viola*.

Doriot Anthony Dwyer Mus.B. (Eastman School of Music), Flute with Liegl, Barrère, Mariano, Kincaid. Member, Los Angeles Philharmonic, National Symphony Orchestra,

Alice Ehler's Ancient Instrumental Ensemble. Appointed by Bruno Walter first flute of Hollywood Bowl Orchestra. Principal flute, Boston Symphony Orchestra. Member, Boston Woodwind Quintet. Recordings. *Flute*.

Jules Eskin Curtis Institute. Former member, Dallas Symphony, New York City Center Opera and Ballet Orchestra. Former principal cellist, Cleveland Orchestra. Member, Casals Festival Orchestra, Puerto Rico. Principal cellist, Boston Symphony Orchestra. Member, Boston Symphony String Quartet. *Violoncello*.

Burton Fine B.A. (University of Pennsylvania), Ph.D. (Illinois Institute of Technology), Curtis Institute. Principal viola, Boston Symphony Orchestra. Member, Boston Symphony String Quartet. *Viola*.

Everett Firth B.M., honors with distinction (NEC), Juilliard School of Music. Timpani and percussion with Saul Goodman, Roman Szulc, George Stone, Lawrence White. Chamber music concert appearances throughout New England. Faculty, Berkshire Music Center, since 1953. Member, Boston Opera Group Orchestra. Solo timpanist and Head of Percussion Section, Boston Symphony Orchestra, Boston Pops Orchestra. Member, Boston Symphony Chambers Players. *Timpani, Percussion, Chamber Music*.

Stephen Geber B.M. and Performers Certificate (Eastman School of Music). Cello with Gabor Rejto, Stephen Déak, Ronald Leonard. Former member, Rochester Philharmonic, Eastman-Rochester Symphony. Extended recital work in Boston, New York

and West Coast. Member, Music Guild String Quartet of Boston, Zimblar Sinfonietta. Member, Boston Symphony Orchestra. *Violoncello*.

William M. Gibson Artist's Diploma (Curtis Institute of Music). First trombone, Pittsburgh Symphony, New York City Center Symphony and Opera. Member, Philadelphia Orchestra. Principal trombone, Boston Symphony Orchestra. *Trombone*.

Howard Goding Diploma, Soloist's Diploma (NEC). Winner of Mason and Hamlin Prize. Piano with George Proctor. Concert and recital appearances throughout the country as soloist and with chamber music groups. Soloist with the Boston Symphony Orchestra and other orchestras. *Piano*.

Gerard J. Goguen B.M. (NEC). Trumpet with Georges Mager. Principal trumpet, Central Florida Symphony. Member Boston Symphony Orchestra since 1952. *Trumpet*.

John Goodman B.S. (Northwestern University), M.M. (Yale University), D.M.A. candidate (Boston University). Teaching fellow and member of summer faculty, Boston University. Woods-Chandler Prize (Yale) for Large Composition. *Theoretical Studies*.

Ralph L. Gomberg Curtis Institute of Music. Oboe with Marcel Tabateau. At seventeen, principal oboe, All-American Youth Orchestra under Stokowski. Baltimore Symphony Orchestra, New York City Center Symphony under Bernstein, Mutual Broadcasting Orchestra. Principal oboe, Boston Symphony Orchestra, since 1949. *Oboe, Chamber Music*.

Peter Hadcock B.M. (Eastman School of Music). Clarinet with Hasty. Former faculty, State University of New York at Buffalo, Community Music School of Buffalo. Former principal clarinet, Buffalo Philharmonic. Assistant principal clarinet, Boston Symphony Orchestra. *Clarinet*.

Lee Sanford Halprin A.B. (Upsala College, 1950), A.M. (Columbia University, 1952). Teaching Fellow, Harvard University, 1953-59; Tufts University, 1960-61. *Chairman, Humanities Department*.

Donald Harris Assistant to the President for Academic Affairs. Mr. Harris received the Bachelor of Music (1952) and Master of Music (1954) degrees from the University of Michigan where he majored in composition and was a student of Ross Lee Finney. Other principal teachers were Max Deutsch in Paris and Paul Wilkinson in St. Paul, Minnesota. He has been a recipient of a Fulbright Scholarship, Guggenheim Fellowship, the Prince Rainier of Monaco Composition Prize, and the Louisville Orchestra Award. His compositions have been performed by the two principal orchestras of the French radio, the Strasbourg Orchestra, the Biennale de Paris, and on the BBC, as well as in many parts of the U.S., including the Seattle Symphony and the Festival of Contemporary American Music at Tanglewood (1965). A resident of Paris for the past 13 years prior to joining the New England Conservatory administration, Mr. Harris served from 1965-1967 as Music Consultant to the United States Information Service in Paris where he lectured and

produced festivals and concerts of American music.

Compositions: *Symphony in Two Movements* (1960); *String Quartet* (1965), commissioned by the Berkshire Music Center; *Ludus*, chamber concerto for 10 instruments (1966), commissioned by the St. Paul Chamber Orchestra; *Fantasy for Violin and Piano* (1957).

Yuko Hayashi Graduate, Conservatory of Music, Tokyo University of Arts, Japan. B.M., M.M., Artist's Diploma (NEC). Organ with Michio Akimoto, Kohten Okuda, George Faxon, Donald Willing, further study with Anton Heiller. Harpsichord with Margaret Mason, further study with Gustav Leonhardt. Faculty, Feris Seminary, organist in N.H.K. Symphony Orchestra, Japan. Organ recitalist and church organist. *Organ*.

John Heiss B.A. (Lehigh University), M.F.A. (Princeton University). Composition with Otto Luening, Milton Babbitt, Earl Kim and Edward T. Cone. Teaching assistant, Columbia University; instructor, Barnard College. Flute with James Hosmer, Arthur Lora, Albert Tipton. *Theoretical Studies, Chamber Music*.

James Hoffmann B.M. (NEC), M.M. (Yale University), D.M.A. (University of Illinois). Faculty, Oberlin College, 1959-62; San Jose State College, 1963-64. *Theoretical Studies*.

John A. Holmes B.M. (Eastman School of Music). Member of orchestras of Oklahoma City, Kansas City, Buffalo, Washington, and St. Louis. Faculty, Boston University. Soloist, South American Tour of Zimble Sinfonietta,

1957. Member, Boston Symphony Orchestra, since 1946. *Oboe*.

Frederick Jagel Voice with Vincenzo Portanova, Adele Borghi, Corace Cataldi-Tassoni, William Brady. Opera with Carlo Peroni, Riccardo Dallera. Lieder with Victor Ernst Wolff, Kurt Schindler. Opera in Italy, Holland; Colon of Buenos Aires, Argentina; Municipal of Rio de Janeiro, Sao Paulo, Brazil; Bellas Artes, Mexico City; Chicago Opera Company, San Francisco Opera Company, Cincinnati, New Orleans, and others. Leading tenor, Metropolitan Opera Company, 1927-51. Song recitals throughout the United States, Canada, and South America. Concerts with all leading symphony orchestras in the United States. *Voice*.

Gary Karr B.M. (Naumberg Scholarship to Juilliard School of Music) Studied with Herman Reinshagen, Stuart Sankey, Warren Benfield. Appeared with Leonard Bernstein and New York Philharmonic on Young People's Concert in 1962. Town Hall debut, 1962. European debut at Festival of Two Worlds in Spoleto, Italy in 1964, followed by concerts throughout Europe. Former faculty, North Carolina School of the Arts, University of Wisconsin. Author of articles on string bass for journals. Founder of International Institute for the String Bass. Played Concerto written for him by Hans Werner Henze with Chicago Symphony, 1967; premiere with New York Philharmonic of Concerto by Gunther Schuller. *Contrabass*.

Helen Keaney B.M. (NEC). Piano with Frederic Tillotson, Boris Goldovsky. Harpsi-

chord with Margaret Mason, Daniel Pinkham. Harmony with Nadia Boulanger. Counterpoint with Everett Helm, Francis Judd Cooke.

Solfege Pedagogy with Minna F. Holl. Former faculty member, Longy School, Boston Music School, Brookline Music School. *Harpsichord, Performance of Early Music, Chamber Music.*

Paul F. Keaney Longy School of Music. Horn with Willem Valkenier. Faculty, Longy School of Music, 1939-43; Boston Center for Adult Education, 1952-56; Boston Music School, since 1940. Member, Boston Symphony Orchestra, since 1937. *French Horn.*

Rudolf Kolisch Violin with Sevcik (Academy for Music, Vienna). Composition with Arnold Schoenberg, Musicology with Guido Adler (University of Vienna). Founder, Kolisch String Quartet. First performances of works by Schoenberg, Webern, Berg, Bartók and many others. Founder, conductor of Chamber Orchestra, New School for Social Research. Former faculty, School of Music, University of Wisconsin. Leader, Pro Arte Quartet. Soloist with major orchestras in England, France, West Germany. Marlboro Festival, Chamber music classes in England, Sweden, Austria, West Germany, Israel. *Chamber Music, Artist in Residence.*

Ré Koster Voice with Marya Freund in Paris; harmony and counterpoint with Jacques Beers in Holland; bel canto with Malatesta and Conti Veresi in Milan. Born in Holland, debut in Paris, extensive concertizing in Italy, France, Holland, Belgium, Austria, Czechoslovakia, and England. Invited to the United States to give lecture-recitals and master

classes at universities across the country. Faculty, University of Washington, 1962-66. *Chairman, Voice Department.*

Alfred Krips Violin with Willy Hess. Member, Berlin State Opera Orchestra. Faculty, Berkshire Music Center, since 1940. Boston Symphony Orchestra, since 1934, Assistant Concertmaster, since 1946. Concertmaster, Boston Pops Orchestra. *Violin.*

Eugene Lehner Graduate, Royal Conservatory of Music, Budapest. Violin with Jenő Hubay. Composition with Zoltan Kodaly. Former member, Kolisch Quartet and Stradivarius Quartet. Member, Boston Symphony Orchestra, since 1939. Faculty, Berkshire Music Center, Brandeis University, Wellesley College, Boston University. Fellow, American Academy of Arts and Sciences. *Viola, Chamber Music.*

Leslie Martin Cornish School of Music, Seattle, Washington; University of Washington; American Conservatory, Chicago. Faculty, University of Washington, 1947-57. Extensive studio and jazz experience, N.B.C. Hollywood: Jan Garber, Skinnay Ennis, Ted Weems, and Gene Krupa Orchestras. Principal contrabass, Seattle Symphony Orchestra, 1947-57. Principal contrabass, orchestra and opera. Berkshire Music Center, 1950. Member, Boston Symphony Orchestra, since 1957. *Contrabass.*

Jacob Maxin B.M., M.S. (Juilliard School of Music). Piano with Irma Wolpe, Edward Steuermann, Ilona Kabos; composition with Stefan Wolpe, Robert Ward, Vincent Persichetti. Town Hall debut, 1961. Young Artist

Series, 1963. Many concert tours. Summer School faculty, University of Colorado, Brandeis University. Former faculty, Juilliard School of Music. Member Aeolian Chamber Players. Artist in residence, Sarah Lawrence College. *Piano*.

Joyce Mekeel Paris Conservatory; B.M., M.M. (Yale University School of Music). Study with Nadia Boulanger and Ralph Kirkpatrick. Compositions performed at Louisville Festival of Contemporary Music; New Dimensions in Music, Seattle; universities and radio stations. Composed music for productions of the MacCarter Theater Company, Princeton, 1961-64. Recipient of Ingram-Merrill grant in composition, 1964. *Theoretical Studies*.

Lucille Monaghan Diploma with special honors in ensemble, Soloist's Diploma with highest honors (NEC). Piano with Richard Stevens, Harold Bauer, Nadia Boulanger, Lazare Levy (Paris), Irene Scharrer, Franz Osborn (London). Master classes with Harold Bauer. Composition with Frederick Converse. Winner of Mason and Hamlin prize. Beebe Scholarship for foreign study and travel. Concert appearances in United States. Soloist, Boston Symphony Orchestra, Boston Pops Orchestra. *Piano*.

Richard Moore B.A. (Yale University); M.A. (Trinity College); Boston University. Former faculty, Trinity College, Burlington (Vermont). Teaching fellow, Boston University. Fulbright Fellowship, 1958. Poetry published in *The New Yorker*, *The Atlantic Monthly*, *Harper's Magazine*, *The Reporter*,

Saturday Review, and *Transatlantic Review. Humanities*.

John Moriarty Brandeis University; B.M. with highest honors (NEC). Chadwick Medal (NEC) 1952. Artistic Administrator and Stage Director, Opera Society of Washington, 1960-62. Artistic Administrator and Stage Director, Santa Fe Opera 1962-65. Stage Director, Oklahoma City Opera 1966-. Conductor, Lake George Opera Festival, 1967-. Visiting Stage Director, Boston Conservatory 1963-65. Piano soloist with Boston Pops Orchestra, Radio Eireann Orchestra (Dublin), and in New York, Naples, Rome, Paris. Frank Huntington Beebe Award, 1954. Former faculty, NEC, 1955-61. Piano accompanist for many artists. *Repertory Coaching*.

Charles Nathanson A.B. magna cum laude (Harvard College). Teaching assistant in Sociology, Brandeis University. *Philosophy*.

Johanna H. Oldenburg University of Hamburg, University of Munich. Translator for the U.S. Government. Faculty, Northeastern University and Emmanuel College. *German*.

Ernst Oster Piano with Robert Teichmüller and Georg Bertram. Theory (Schenker approach) with Oswald Jonas. Former faculty member, Manhattan School of Music, 1961-1962. Lecturer, contributor to *Journal of Music Theory* and other music periodicals. Recipient of various grants; Senior Fellowship, National Foundation on the Arts and Humanities, 1967-1968 for work on unpublished manuscripts of Heinrich Schenker. Visiting Senior Fellow of the Council of the Humanities

(1968); visiting professor in the Department of Music, Princeton University (1968). *Theoretical Studies*.

Ernst Panenka Master's Degree (Vienna Academy of Music). Member, Volksoper Orchester, Vienna, 1926-29. Member, Boston Symphony Orchestra. *Bassoon*.

James Pappoutsakis (NEC) Flute with Georges Laurent. Member of Boston Symphony Orchestra since 1937. Solo flutist of Boston Pops Orchestra since 1937. Soloist, Zimblar Sinfonietta, Central and South America; Cambridge Society of Early Music. Member, Berkshire Woodwind Ensemble. Faculty, Boston University, Longy School of Music, Boston Conservatory of Music. *Flute*.

Louise Came Pappoutsakis Graduate, National Conservatory of Paris. Harp with Bernard Zighera, Marcel Tournier (Paris). Former member of Boston Symphony and Boston Pops Orchestra. Faculty, Wellesley College, Boston Conservatory of Music. *Harp*.

Aldo Parisot B.M. (Yale University). Cello with Thomazzo Babini in Brazil. Came to United States in 1946. Debut with New York Philharmonic. Also performed with Chicago Symphony, Los Angeles Philharmonic, Berlin Philharmonic, London Philharmonic and many other major orchestras. Yearly tours of United States and Europe. Recordings for Westminster, Vanguard, His Master's Voice, Epic and others. Associate Professor, Yale University. *Visiting Artist, Violoncello*.

Mark Pearson B.A. (Oberlin College); M.A. (Stanford University). Concert, church, and oratorio appearances in Canada and

northeastern United States. Opera with Santa Fe Opera Company. Former faculty member, Longy School of Music. Former voice coach, Harvard Glee Club. *Voice*.

Malcolm C. Peyton B.A., M.A. (Princeton University). Piano with Edward Steuerman. Composition with Roger Sessions, Edward F. Cone, Wolfgang Fortner, Aaron Copland. Woodrow Wilson Fellowship, 1955. Fulbright Fellowship, 1956. Former faculty, Princeton University. Works performed by the Princeton Symphony Orchestra, and in Town Hall and Carnegie Hall, New York City. *Theoretical Studies, Composition*.

Thomas Philips A.B. cum laude, M.A. (Harvard), Yale School of Music, Longy School of Music, Berkshire Music Center. Conducting with G. Wallace Woodworth, Francis Findlay, Hans Swarowsky. Stage direction with Boris Goldovsky. Voice with Olga Averino and Herbert Mayer. Fulbright Scholar, Akademie fur Musik und darstellende Kunst, Vienna. Formerly, Opera Workshop Director, Longy School of Music; Choral and Stage Director, Seagle Colony; Music Director, Brattle Theater; pianist-conductor, Theatre Guild, Inc. Assistant to Boris Goldovsky, Goldovsky Opera Theater. Director of Music and Dramatics, Browne and Nichols School. Director, Hingham Choral Society. Production Manager, Carousel Theatre. *Chairman, Opera Department. History and Literature of Music*.

Harvey Phillips Assistant to the President for Financial Affairs. Prior to joining the staff of the Conservatory, Mr. Phillips served

as Administrative Assistant to Julius Bloom at Rutgers University and was Vice President of Mentor Music, Inc., as well as with Wilder Music, Inc., Twentieth Century Innovations, Inc., and Brass Artists Incorporated. Mr. Phillips is considered to be the nation's outstanding tuba soloist, and has been referred to by the press as "Paganini of the tuba." His advanced musical training was pursued at both the Juilliard School of Music and the Manhattan School of Music. Mr. Phillips has recorded for every major record label and is a solo recording artist for Crest Records. Several of his former professional positions include the New York City Ballet Orchestra, The Bell Telephone Hour Orchestra, Voice of Firestone Orchestra and the New York Brass Quintet, of which he was a founding member.

Daniel Pinkham A.B., M.A. (Harvard), Berkshire Music Center, Longy School of Music. Composition with Walter Piston, Aaron Copland, Arthur Honegger, Samuel Barber, Nadia Boulanger. Organ with E. Power Biggs. Harpsichord with Claude Jean Chiasson, Putnam Aldrich, Wanda Landowska. Choral conducting with G. Wallace Woodworth. Orchestral conducting with Stanley Chapple. Fulbright Fellowship, 1950. Ford Foundation Fellowship, 1962. Fellow, American Academy of Arts and Sciences. Visiting lecturer, Harvard University, 1957-58. Music Director, King's Chapel, Boston. Conductor, Cambridge Festival Orchestra. Harpsichordist, Brink-Pinkham Duo. Frequent appearances with Boston Symphony Orchestra. Compositions include *Violin Con-*

certo, *Piano Concertino*, cantatas, choral pieces, chamber works, film scores, two symphonies, *Christmas Cantata*, *Easter Cantata*, *Requiem*, *Catacoustical Measures*, *Saint Mark Passion*. *Chairman, History and Literature of Music*. *Composition, Performance of Early Music*, *Harpsichord*.

Richard E. Plaster B.S., M.S. (Juilliard). Bassoon with Simon Kovar. Former faculty, Williamsburg Settlement House, Boston University. Faculty, Boston Conservatory, Berkshire Music Center. Former member, North Carolina Symphony, Army Field Band, Baltimore Symphony, New York Woodwind Quintet. Member Boston Symphony Orchestra. *Contrabassoon*.

Henry Portnoi Principal Bassist, Boston Symphony Orchestra. Graduate of Curtis Institute of Music in contrabass (Anton Torello). Member of Boston Symphony Orchestra Chamber Players, Boston Sinfonietta. Faculty, Boston University. Formerly with Indianapolis Symphony (Sevitzky), Pittsburgh Symphony (Reiner), orchestras of Boston Opera and Ballet companies. *Contrabass*.

Thomas V. Potter Associate in Arts (George Washington University); A.B. (University of North Carolina). Soloist, Chairman, Board of Directors, Choral Art Society, Inc., Trinity Church of Boston. Sales manager, Aeolian-Skinner Organ Company of Boston, 1961-63. Contributor to "The Diapason" and "Clavier Magazine." *Piano and Organ Technician*.

Ralph Pottle, Jr. B.Mus., B.A. (Southeastern Louisiana College), M.M. (NEC).

French horn with W. Valkenier. Winner of Fulbright award for study in Vienna. Faculty, Louisiana State University, 1955-57; Boston University, 1957-61. Member, Fine Arts Woodwind Quintet, Boston. Played with various orchestras including Boston Symphony Orchestra. *French Horn*.

Frederik Prausnitz Graduate, Juilliard Graduate School, 1945. Professional debut with Detroit Symphony in 1944 as winner of Symphony Award for Young Conductors. Director of Choral Music and Associate Conductor of the Juilliard Orchestra until 1961. Former Associate Director of Public Activities and Assistant Dean, Juilliard School of Music. Frequent tours of Europe since 1957; guest conductor with the B.B.C. Symphony Orchestra, London Symphony Orchestra, the Philharmonia and Royal Philharmonic Orchestras of London, English Chamber Orchestra, Melos Ensemble, B.B.C. Northern Orchestra, B.B.C. Welsh Orchestra, and the New B.B.C. Orchestra; Santa Cecilia Orchestra in Rome, RAI Orchestras of Turin and Milan; Orchestre de la Suisse Romande in Geneva, Swiss Radio Orchestras of Zurich and Basel; Vienna Symphony and Munich Philharmonic Orchestras, Radio Orchestras of Munich, Hamburg and Cologne. Guest conductor at International Festival of Jeunesses Musicales in 1959 and 1963; directed Juilliard Orchestra at Salzburg Festival, Copenhagen, Hamburg, Konstantz Festival, and Brussels World Fair in 1958. Visiting Lecturer, Harvard University 1966-67. Visiting Professor, Dartington Summer School, England 1966

and 1967. Rockefeller grant 1966. Columbia, Epic, Angel, E.M.I. and Philips recordings. *Symphony Orchestra, Orchestral Conducting*.

Matthew Raimondi B.S. (Juilliard School of Music), M.A. (Columbia University). Studied with Ivan Galamian. Former faculty, Columbia University, Aspen Festival, Oberlin Conservatory, Bennington College and Princeton University. Former member, New Music Quartet. State Department tour of Soviet Union and Roumania, 1963. Appearances on CBS-TV network and with Twentieth Century Innovations series with Gunther Schuller at Carnegie Recital Hall. Member, Composers String Quartet. *Violin*.

Barbara Reutlinger Teacher's College, Hofheim in Taunus, Germany. B.A. (Boston University). Phi Beta Kappa, Member Delta Phi Alpha (German Honorary Society). Trustee and Officer of the Corporation of Language Research Inc. at Harvard. Graduate work, Harvard University. *German*.

William Rhein B.S. cum laude (Juilliard School of Music). Contrabass with Samuel Levitan, Frederick Zimmermann, John Schaeffer, Georges Moleux. Coached sonatas with Louis Persinger. Former member, New York Philharmonic. Principal Bass, Boston Pops Orchestra. Assistant Principal Bass, Boston Symphony Orchestra. *Contrabass*.

Allen Rogers B.M. (University of Kansas), M.M. Ed. (Columbia Teachers College). Piano with Carl Friedburg. Town Hall debut. Accompanist, Leopold Simoneau, Jennie Tourel, Jan Peerce, Elena Nicolaidi, Eileen Farrell, Martial Singher, Licia Albanese, Theodor

Uppman. Recordings. *Repertory Coaching*.

Victor Rosenbaum B.A. cum laude (Brandeis University), M.F.A. (Princeton University). Piano with Leonard Shure, Rosina Lhevinne. Theory and composition with Milton Babbitt, Arthur Berger, Edward T. Cone, Earl Kim and Roger Sessions. Recitals at Gardner Museum, Boston; Bennington and Swarthmore Colleges, WGBH-TV, Boston. Soloist with Indianapolis Symphony Orchestra, Boston Pops Orchestra. *Theoretical Studies, Chamber Music, Piano*.

Eric Rosenblith Received Licence de Concert at age 16 from Ecole Normale de Musique, studied with Jacques Thibaud, Paris; in London with Carl Flesch; in New York with Bronislaw Huberman. Debut in Paris, 1936; in New York, 1941. Concertized in United States, Europe and Israel and concertmaster of the Indianapolis and San Antonio Symphony Orchestras. First violinist with the Jordan and the Brandon String Quartets. *Violin, Chamber Music*.

Matthew Ruggiero New School of Music, Philadelphia; Graduate, Curtis Institute. Study with Ferdinando Del Negro and Marcel Tabateau. Bassoon soloist, Marlboro Music Festival. Former member, National Symphony Orchestra. Member, Boston Symphony Orchestra. *Bassoon*.

Charles Russo B.M. (Manhattan School of Music). Studied with Simeon Bellison. Former principal clarinetist with Symphony of the Air and NBC opera. Soloist and guest artist with many chamber music groups including the Juilliard String Quartet and the

Quartetto di Zagreb. Performed at Marlboro Music Festival and Menotti Festival of Two Worlds, Spoleto, Italy. Faculty, Bennington Composers Conference and Manhattan School of Music. *Clarinet*.

Lois Schaefer B.M. with honors (NEC). Former assistant first flute, Chicago Symphony Orchestra; first flute, New York City Opera; member NBC opera orchestra; participant, Casals Festival in Puerto Rico. Member, Boston Symphony Orchestra. Recordings. *Flute*.

Chester B. Schmitz University of Iowa, University of Maryland. Tuba with William Gower. Former member, Virginia Symphony Orchestra, U.S. Army Band. Member, Boston Symphony Orchestra. *Tuba*.

Miklos Schwalb Artist's Diploma (Budapest Conservatory). Piano with Alexander Kovacs, Ernst von Dohnanyi. Composition with Zoltan Kodaly and Leo Weiner (Budapest). Concert and radio work in Europe. Appearances as soloist and recitalist, United States and Puerto Rico. Television concerts. Recorded for *Golden Crest Records* the entire second volume of Brahms complete works, including every intermezzo, capriccio, and rhapsody. Videotaped four programs of the same works for the National Educational Television Network. *Piano*.

Harry Shapiro Juilliard School of Music. Former faculty member, Boston University, Wellesley College. Member, Boston Symphony Orchestra. *French Horn*.

Russell Sherman B.A. (Columbia University). Piano with Edward Steuermann. Com-

position with Erich Itor Kahn. Debut Town Hall, 1945. Soloist with New York Philharmonic, Los Angeles Philharmonic, Detroit Symphony. Premiere performances of works by Schuller, Wolpe, Nono, Shapey. Lecture-recitals on the complete Beethoven Piano Sonatas and the Bach Well-Tempered Clavier. Former faculty, Pomona College, Claremont Graduate School, Music Department of University of Arizona. *Chairman, Piano Department. Chamber Music.*

Robert Sherwood B.M. (Bethany College), M.M. (New England Conservatory). Studied with Howard Goding, Jacques Fevrier, Bela Böszörményi-Nagy. Toured United States with Musicial Miniatures Ensemble, Robert Joffrey Ballet Company. Recitals in Boston, New York, Belgium, France. Former faculty, Buckingham School of Vocal Arts. *Piano.*

Joseph Silverstein Curtis Institute. Member, Houston, Denver, and Philadelphia Orchestras. Prize-winner at 1959 Queen Elisabeth Music Competition in Belgium. Winner of 1960 Naumburg Foundation Award. Concertmaster, Boston Symphony Orchestra. Member, Boston Symphony String Quartet. *Chairman, Stringed Instruments. Violin, Chamber Music.*

Donald Smith Diploma, M.M. (NEC). Piano with Louis Cornell, Egon Petri. Organ with Henry M. Dunham, Francis Snow. Graduate work with Karl Geiringer and Hugo Norden at Boston University. Faculty, Lowell State College. Church organist and choir director. *Piano.*

Louis Speyer Diploma, first prize in oboe (Paris Conservatory). Conductor of chamber orchestras at Berkshire Music Center; Sanders Theatre, Cambridge; Pops Concerts. Music Director, Berkshire Woodwind Ensemble. Recipient, medal of "Reconnaissance Française" and French Legion of Honor; medal of the Elizabeth Coolidge Foundation of the Library of Congress, for eminent services to chamber music. Assistant Music Director, Berkshire Music Center, Tanglewood. *Oboe, Chamber Music.*

James Stagliano Horn with Joseph Stagliano, Albert Stagliano. Principal horn, Detroit Symphony, Los Angeles Symphony, St. Louis Symphony, Chicago Symphony, NBC Symphony. Principal horn, Boston Symphony Orchestra, since 1946. *French Horn.*

Julia Sutton B.A. (Cornell University), M.A. (Colorado College), Ph.D. (Eastman School of Music). Faculty, Eastman School of Music, New School for Social Research, Queens College, New York University, George Peabody College for Teachers. Member, American Musicological Society, Music Library Association, Phi Beta Kappa. Numerous publications in musicology. Special fields: music history, music and the dance. *History and Literature of Music.*

William Tesson Graduate, Bentley College of Accounting and Finance; B.M. with highest honors (first winner of Chadwick Medal), M.M. (NEC). Trombone with John Coffey. Theory and composition with Francis Judd Cooke. Conducting with Attilio Poto, Richard Burgen, Monteux School for Conductors. First

trombone for two years, touring with the Ballet Russe de Monte Carlo. Two seasons with the Boston Pops Orchestra. Substitute member, Boston Symphony Orchestra. Opera, ballet, musical theatre orchestras. Professor of Music, Northeastern University. *Trombone*.

Marion R. Tronerud A.B. (Chestnut Hill College), A.M. (Harvard). Former faculty member, University of Maine. *French*.

Felix A. Viscuglia B.M. (NEC), Clarinet with Rosario Mazzeo. Soloist and Clinician. Appearances in Boston, New England, Philadelphia, New York, the Midwest and Canada. Director, Woodwind Ensemble, M.I.T.; Faculty, M.I.T.; Member, Boston Symphony Orchestra. *Clarinet*.

Roger Voisin Diploma (College St. Julien), Diploma with first prize in trumpet and solfège (Conservatoire de Musique). Trumpet with Rene Voisin, Marcel LaFosse. Faculty, Navy School of Music, 1941-43; Boston University, 1948-52; Berkshire Music Center, since 1950. Principal trumpet, Boston Symphony Orchestra. Recordings. *Chairman, Brass Instruments. Chamber Music*.

Veronica Jochum Von Moltke Graduate, Staatliche Hochschule für Musik in Munich. Master class in piano, Maria Landes-Hindemith. Principal teachers: Josef Benvenuti, Edwin Fischer, Rudolph Serkin. Concert, radio, and television work in the United States, Europe and South America. Appearances as soloist with major European, United States, North and South American orchestras. Recordings with Deutsche Grammaphon, solo works by Schumann. German State Depart-

ment tour, 1964. Former faculty member, Settlement School of Music, Philadelphia, 1959-61. *Piano*.

Lav Vrbanic B.M. State Conservatory, Zagreb, Yugoslavia (Voice and Composition). Advanced voice studies in Vienna, Milan and Salzburg. Voice teacher from 1933 and Chairman of Voice Department 1940-1967 at State Conservatory, Zagreb. Recitals in Yugoslavia, Vienna, Munich, Milan and Salzburg. Member, Zagreb Opera. Lecturer in pedagogical aspects of voice teaching (Seminars in Dubrovnik and Zadar). Voice classes in Germany and Yugoslavia. Numerous critical and pedagogical articles. *Voice*.

Sherman Walt University of Minnesota, Curtis Institute of Music. Bassoon with William Santucci, Ferdinando Del Negro. Chamber music with Marcel Tabateau. Faculty, Roosevelt College, 1949-51; Berkshire Music Center, since 1953. Former principal bassoon, Chicago Symphony Orchestra. Principal bassoon, Boston Symphony Orchestra, Boston Woodwind Quintet. Recordings. *Bassoon*.

Newton Wayland B.M. with highest honors, M.M. (NEC), Harvard University. Former musical director, Gateway Playhouse; founder, former pianist, director, The Fun-tastics. Host, *Performance*, WGBH; music director, Charles Playhouse; substitute pianist, Boston Symphony Orchestra; extensive vocal and instrumental accompanying. *Opera, Theoretical Studies*.

James E. Whitaker Administrative Coordinator and Registrar. After receiving a B.M.

(trumpet) in 1946, and a M.M. (trumpet) in 1947, from the Cincinnati Conservatory, Mr. Whitaker was Chairman of the Music Department and Chairman of the Theory Department at Middle Georgia College until 1967. He was also conductor of the Middle Georgia College Choir. He has performed with the Cincinnati Symphony and the Cincinnati Summer Opera Orchestra, and studied conducting with Leonard Bernstein and Hugh Ross at the Berkshire Music Center. He has been a member of the staff of the Berkshire Music Center since 1953, assuming the position of Chief Coordinator in 1963.

Leta F. Whitney B.S. (Russell Sage College), B.M. (NEC), Ed.M. (Harvard). Voice with William L. Whitney. Opera with Valentino Trinci (Florence). Opera, concert, church solo and lecture appearances in Italy and United States. Music instructor, Newton Public Schools, 1940-43; Supervisor of Elementary Music, Quincy Public Schools, 1945; Director of Music, North Quincy High School, 1945-47. Adjudicator at state festivals in New England. *Music Education.*

Chester W. Williams Dean. Mr. Williams received his A.B. (Music Theory) from Oberlin College in 1936 and his M.A. from Harvard University in 1939. Following a period as Instructor at Grinnell College, he became Assistant Professor at Cornell College in Iowa. In 1946, he came to the New England Conservatory as Teacher of Theory. He was named Dean of the Conservatory in 1953, then Graduate and Executive Dean in 1960. Mr. Williams served as President of the New

England Conservatory from 1962 until 1967 when he assumed his present position. He is Conductor of the Harvard Musical Association Orchestra, Vice-President (Eastern Region) of the National Association of Schools of Music, President of the Massachusetts Music Teachers Association and Chairman of the Board, Wellesley Community Orchestra.

Donald Willing Teacher's Certificate, Artist's Diploma, Thomas Prize in Organ-playing (Peabody Conservatory of Music), Berkshire Music Center under Robert Shaw. Organ with Louis Robert, Charles M. Courboin, Virgil Fox. Composition with Howard R. Thatcher, Gustav Strube. Chairman, Organ Department, Trinity University, San Antonio, 1948-56. Director of choral activities including Touring Choir, Trinity University, 1951-56. Organ recitals in U.S., Germany, Switzerland, Austria, Haiti. *Chairman, Organ Department.*

William G. Wrzesien B.Mus. Ed., M.Mus., Artist's Diploma, New England Conservatory. Clarinet with Rosario Mazzeo. Faculty, State College at Lowell, Emmanuel College, Wellesley College. Solo and chamber music appearances. Member of theatre and concert orchestras in Boston. Member, Boston Opera Orchestra, Boston Ballet Orchestra, Philharmonia Woodwind Quintet. Substitute member, Boston Symphony Orchestra, Boston Pops Orchestra. *Clarinet.*

Anna Yona University of Turin, Italy. Former teacher, Cambridge and Boston Centers for Adult Education. Radio commentator-director, Italian Hour, Boston area radio

stations, WCOP, WBMS, WESX, and WLYN, 1943-50. *Italian*.

Gladys Miller Zachareff Teacher's and Soloist Diploma, B.M. (NEC), Voice with Charles Adams White, Rulon Robinson, Morris Williams, Dr. Frank E. Miller. Master classes with William Brady, Chicago. Coaching with Madame Matzenauer and George Reeves, New York City. Assistant to Dr. Miller, New York, 1926-28. Concert, orchestral, church, and oratorio appearances in Boston and New York. *Voice*.

Benjamin Zander Diploma (Academia Chigiara), B.A. with highest honors (London University), Hochschule für Musik, Cologne, Harvard University, Mannes College of Music. Cello in Italy and Germany with Gaspar Cassadó; piano in Cologne with Schmitz-Gohr, and in New York with Leonard Shure; conducting with del Mar in London. Assistant to Gaspar Cassadó; former faculty, Hall School, London; Yehudi Menuhin School, London; Merrywood Music School, Lenox. Harkness Fellowship. Concerts in Europe. Recordings. *Violoncello*.

George Zazofsky Curtis Institute. Concertmaster of Curtis Symphony Orchestra under Fritz Reiner. Twice represented New England in Stokowski's All-American Youth Orchestra. Concertmaster and Musical Director of Zimble Sinfonietta. Soloist with Boston Pops Orchestra. Soloist in Berg *Violin Concerto* with Erich Leinsdorf and Boston Symphony, 1963-64. Member, Boston Symphony Orchestra, since 1941. Member, Boston Symphony String Quartet. *Violin, Chamber Music*.

Alfred Zighera Diploma with first prize (Paris Conservatory). Violoncello with Jules Loeb. Ensemble with Lucien Capet. First violoncellist, Paris Conservatory Orchestra, Concerts Koussevitzky, Paris. Former member, Zighera Quartet, Paris; Boston String Quartet; Stradivarius Quartet. Faculty, Wellesley College, since 1944; Berkshire Music Center, since 1940. Former assistant principal cellist, Boston Symphony Orchestra, 1925-63. *Violoncello*.

Bernard Zighera Diploma with first prize in piano, Diploma with first prize in harp (Paris Conservatory). Harp with Marcel Tournier. Piano with Isidore Philipp, Santiago Riera. Chamber music with Paul Chevillard, Lucien Capet. Member, Paris Conservatory Orchestra. Faculty, Berkshire Music Center, since 1940. Concert tours in Europe and United States. First harpist, Boston Symphony Orchestra. Chevalier of the French Legion of Honor. Judge, Conservatoire National de Paris competition and International Harp Competition, Israel (1965). *Harp*.

REGISTER OF STUDENTS ENROLLED / 1967-1968

Freshman Class

Andrus, Heidi
 Angelucci, Steven
 Annis, Robert
 Ash, Gerald
 Auclair, Susan
 Bach, Linda
 Baron, Nancy
 Benson, Marianne
 Borda, Deborah
 Boyer, Leslie
 Bressman, Barbara
 Cantor, Patricia
 Caplin, David
 Casman, Margaret
 Cella, Charlene

 Checkovich, Judith
 Ciarlo, Ralph
 Cohen, George
 Cohen, Neil
 Coleman, Bette Ann
 Corwin, Joan
 Cummings, Gailanne
 Dame, Donald
 Dauchy, Joyce
 Davis, Corinne
 Davis, Richard
 Dexter, William
 Dickson, Cecylia (Mrs.)
 Doherty, Paul
 Doore, Ruth
 Faber, Steven
 Fenlon, Frank
 Francis, John
 Friedman, David
 Gillespie, Susan
 Gilpin, Craig
 Goldberg, Michael
 Gombos, Joan
 Goodman, Richard
 Greene, Roger
 Grossman, Barry

 New Hartford, Conn.
 Lynn, Mass.
 Acton, Mass.
 Maynard, Mass.
 Cumberland, R.I.
 New Hyde Park, N.Y.
 Hanover, N.J.
 Alexandria, Va.
 Newton, Mass.
 Albany, N.Y.
 So. Orange, N.J.
 Great Neck, N.Y.
 University Heights, Ohio
 Chevy Chase, Md.
 Port Washington,
 L.I., N.Y.
 So. Norwalk, Conn.
 Leonia, N.J.
 Brookline, Mass.
 Portsmouth, N.H.
 Woodmere, N.Y.
 Manchester, N.H.
 Malden, Mass.
 N. Scituate, R.I.
 Boston, Mass.
 Cambridge, Mass.
 Lansing, Mich.
 No. Easton, Mass.
 Boston, Mass.
 Worcester, Mass.
 Harrisville, N.H.
 Taunton, Mass.
 Perth Amboy, N.J.
 Mt. Pleasant, S.C.
 New York, N.Y.
 Freeport, N.Y.
 Savannah, Ga.
 Brooklyn, N.Y.
 Montclair, N.J.
 Willimantic, Conn.
 Stanford, N.J.
 Chicago, Ill.

Hansell, Cynthia
 Harris, David
 Hartzell, Adrienne
 Heimlich, Stephen
 Hendrickson, Julie
 Hill, Thomas
 Hoffman, Arthur
 Honsinger, Tristan
 Houle, Diane
 Houle, Michael
 Humphreys, Tinney Sue
 Hutchings, Peter
 Ingersoll, Patricia
 Jahnke, Roger
 Johns, Michael
 Johnson, Suellen
 Kensta, Monica
 Kibbie, James
 Kilcullen, Katherine

 Krulish, Robin
 Kushner, Lynne
 Lamson, Elizabeth
 Landhal, Gloria
 Langlois, Marilyn
 Lanham, Brook
 Liepold, Jean
 Long, Philip
 Lonsdale, Victoria
 Mancini, Janice
 Marchio, Thomas
 McCaffrey, Ellen
 McMechan, Ann
 McMullen, Margaret

 McVann, Doris
 Mizumura, Kanae
 Morgan, James
 Mukerji, Janina
 Mutzfeld, Linda
 Newton, Sue Alma
 Overton, Michael
 Parsons, Andrea

 Moorestown, N.J.
 Boston, Mass.
 Freemont, Calif.
 Lexington, Mass.
 St. Paul, Minn.
 Boston, Mass.
 Arlington, Mass.
 Springfield, Mass.
 Fairhaven, Mass.
 Fairhaven, Mass.
 Naperville, Ill.
 Weston, Mass.
 Penllyn, Pa.
 Boise, Idaho
 Manchester, Conn.
 Suffolk, Va.
 Braintree, Mass.
 Davenport, Iowa
 Croton-on-
 Hudson, N.Y.
 Albertson, N.Y.
 Cranston, R.I.
 Worcester, Mass.
 Angola, N.Y.
 Sacramento, Calif.
 Cambridge, Mass.
 Pawcatuck, Conn.
 Schenectady, N.Y.
 Vernon, Conn.
 Providence, R.I.
 Charleston, W. Va.
 Walton, N.Y.
 Seattle, Wash.
 Framingham
 Center, Mass.
 Beverly, Mass.
 Great Neck, N.Y.
 Warwick, R.I.
 Cambridge, Mass.
 Needham, Mass.
 St. Albans, Vt.
 Hanford, Calif.
 Marshfield, Mass.

Pitchforth, Peggy
 Reinfeld, Carol
 Roy, Collette
 Royston, Ada Bell
 Sanders, Arne
 Sanford, Deborah
 Satz, David
 Schlegel, Terry
 Sears, Elizabeth
 Seifter, Sandra
 Small, Linda
 Snell, Roger
 Spratt, Christopher
 Stacy, Addison
 Stubbs, Mary
 Swadley, Fay
 Thompson, James
 Tincker, Deirdre
 Tinsley, James
 Toledo, Elisa
 Toscani, Michelle
 Watanabe, Yasuo
 Watt, Robert
 West, Jayne
 Wetmore, Bruce
 Wolf, Lynn
 Woodbury, Cynthia
 Zetto, Kathryn

Sophomore Class

Adams, William
 Aldrich, Elizabeth
 Alterman, Ellen
 Asano, Kazuyoshi
 Aten, Jay
 Auclair, Michael
 Baker, Mark
 Bauer, Michael
 Bourgeois, Allen
 Brink, Sarah
 Capehart, Paul
 Caraviello, Roberta
 Charney, David

Santa Barbara, Calif.
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Wolf, Margy Lu
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Zaiko, Thomas
Zaritzky, Gerald
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Rydal, Pa.
Austin, Minn.
Boston, Mass.
Tokyo, Japan
Philadelphia, Pa.
Jamaica Plain, Mass.
Silver Spring, Md.

Robert Cogan (seated).



THE NEW ENGLAND CONSERVATORY CALENDAR / 1968-1969

First Semester

September 16-21, Monday - Saturday Orientation Week
September 23, Monday Academic year begins
October 12, Saturday Columbus Day; Holiday
November 11, Monday Veterans Day; Holiday
November 21, Thursday Thanksgiving vacation begins
November 25, Monday Classes resume
December 21, Saturday Christmas vacation begins
January 6, Monday Classes resume
January 17, Friday First semester instruction ends
January 20, Monday Midyear examinations begin
January 27, Monday Midyear examinations end
Private lessons scheduled on October 12 and November 11, 21 and 22, will be made up between January 20 and 31.

Second Semester

February 3, Monday Second semester begins
February 22, Saturday Washington's Birthday; Holiday
March 29, Saturday Spring vacation begins
April 7, Monday Classes resume
May 23, Friday Last day of instruction
May 26, Monday Final examinations begin
May 30, Friday Memorial Day; Holiday
June 3, Tuesday Final examinations end
June 4, Wednesday Auditions for promotion begin
June 13, Friday Auditions end
June 14, Saturday Alumni Day
June 15, Sunday Commencement Day
June 29, Sunday Summer School begins
August 23, Saturday Summer School ends
Private lessons scheduled on February 22 will be made up between May 26 and June 6.

Design by George Lewis

Mr. William Mahan, Director of Admissions
New England Conservatory of Music, Boston, Massachusetts

Dear Sir:

I should like to have an application for the ☐ Graduate Division
☐ Undergraduate Division

My major field of interest is _____

My major instrument is _____ voice ☐

Present School _____ Address _____

Year of graduation _____

Please send additional catalogue ☐

Name _____ Street _____

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The New England Conservatory is pleased to announce the appointment of Mr. Leon Barzin as Special Consultant to the President. Mr. Barzin, born in Belgium in 1900, came to the United States in 1902. He began his musical studies with his father and subsequently studied with Pierre Henotte, Eduouard Deru, Alfred Meergerlin, and Eugene Isaye. He was solo violist with the New York Philharmonic Orchestra under Mengelberg, Furtwängler and Toscanini from 1919 to 1930. He was instrumental in establishing the National Orchestral Association in 1930 and became its first musical director. He was also first musical director and conductor of the New York City Ballet, and has guest conducted orchestras throughout the world, including the New York Philharmonic, Minneapolis Symphony, St. Louis Symphony, and the Buffalo Philharmonic. In 1946 he received the Alice M. Ditson award for outstanding efforts in presenting American music and for his educational activities throughout the United States. Since 1957 Mr. Barzin has been a resident of Paris, France, where he founded and conducted the Société Philharmonique, which was one of the major orchestras in the French capital. He has also been very active in the field of opera. His recent production in Paris of Schoenberg's Von Heute auf Morgen received international acclaim. His contributions to the world of music education have been significant and unique. While musical director of the National Orchestral Association, he initiated the first extensive series of special chamber music and instrument performance-demonstrations for public school children. Many of the important players in orchestras throughout the world received their initial training under Mr. Barzin while he was conductor of the National Orchestral Association.

The New England Conservatory of Music
290 Huntington Avenue / Boston, Massachusetts 02115

An abstract painting of a tree trunk and foliage. The trunk is a dark, textured vertical shape on the left. The foliage is a dense, colorful mass of orange, yellow, green, and blue, appearing to be made of many small, overlapping brushstrokes or leaves. The background is dark and textured, suggesting a forest floor or more trees.

The New England Conservatory of Music

THE NEW ENGLAND CONSERVATORY OF MUSIC

1969-1970



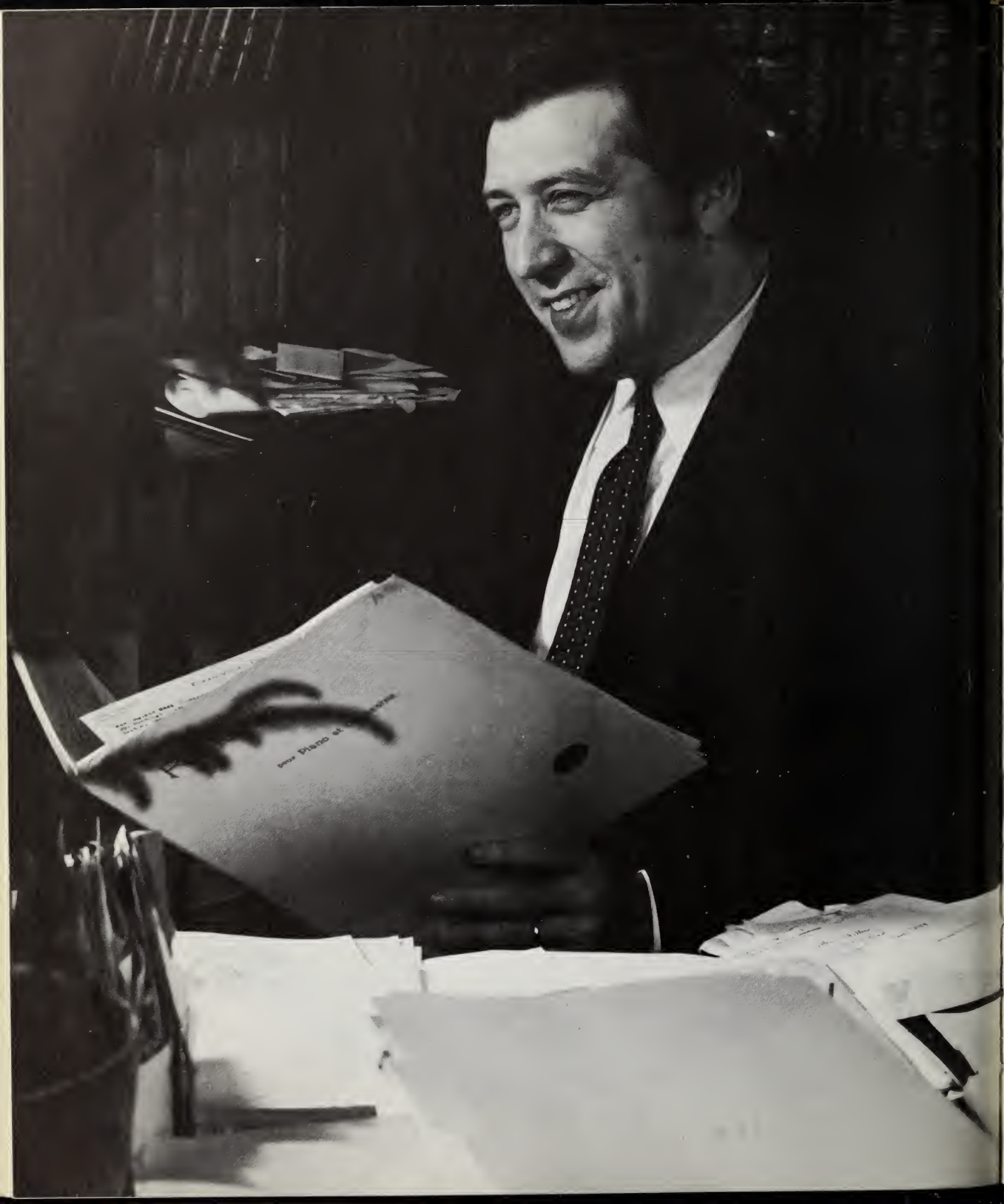
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Jordan Hall.

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GUNTHER SCHULLER, PRESIDENT

Musical studies in composition, flute and French horn at an early age matured Gunther Schuller so rapidly in the field of music that he accepted a professional position with the New York Ballet Theatre Orchestra at age 16. He became solo French horn the following year with the Cincinnati Symphony, and by 19 was a member of the Metropolitan Opera Orchestra. His *Symphony for Brass and Percussion*, performed under the direction of Leon Barzin and later by the New York Philharmonic under the direction of Dimitri Mitropoulos, was subsequently recorded for Columbia Records. In 1959, Mr. Schuller left the Metropolitan Opera Orchestra, and his position as solo French horn, in order to devote more time to composing and conducting.

As a conductor, Mr. Schuller has made guest appearances in subscription concerts with the Boston, Cleveland, Baltimore, Chicago, Rochester, and St. Louis Symphonies, as well as with the BBC Symphony, Berlin Free Radio Symphony, Philharmonic Orchestra of the French Radio, Icelandic Symphony Orchestra, Denver Symphony, Berlin Philharmonic, New York Philharmonic and the San Francisco Opera Company. From 1963 through 1965, he organized and conducted a history-making series of concerts in New York City entitled "Twentieth Century Innovations," sponsored by the Carnegie Hall Corporation. In addition, Mr. Schuller wrote, produced and narrated an analysis of contemporary music from 1900 to the present entitled "Contemporary Music in Evolution," which was broadcast over 75 radio stations affiliated with the National Association of Educational Broadcasters, as well as over WBAI in New York City.

Mr. Schuller has had a long association with major jazz figures such as John Lewis and the

Modern Jazz Quartet, Ornette Coleman, Eric Dolphy and Duke Ellington, and has composed many works in the "third stream" idiom, a term which he originated in 1957.

Besides the book *Horn Technique*, published in 1962 by the Oxford University Press, a more recent book by Mr. Schuller (published in April of 1968) is a history of jazz entitled *Early Jazz: Its Roots and Musical Development*.

As acting head of the Composition Department of the Berkshire Music Center at Tanglewood from 1963 to 1965, he succeeded Aaron Copland and became Head of Contemporary Music Activities in 1965. In 1969, Mr. Schuller was appointed one of two Artistic Directors of Tanglewood, the other being Seiji Ozawa. He served on the faculty of Yale University as Associate Professor before becoming President of the New England Conservatory in November of 1967.

Major commissions: Gala Music (75th Anniversary of Chicago Symphony); Spectra (New York Philharmonic); Seven Studies on Themes of Paul Klee (Ford Foundation jointly with Minneapolis Symphony Orchestra); The Visitation (Hamburg State Opera Company); Triplum (125th Anniversary of New York Philharmonic); Contrasts (Donaueschingen Festival of New Music); Threnos — In Memoriam Dimitri Mitropoulos (Cologne Radio Orchestra).

Honors: National Institute of Arts and Letters Award, 1960; Brandeis Creative Arts Award, 1960; two Guggenheim Fellowships, 1963, 1964; member of the National Institute of Arts and Letters, 1967.

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1969

A. Howard Abell
Sherwin C. Badger
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1970

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Mrs. Henry F. Colt
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John G. Cushman
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Edward F. MacNichol
Robert W. Mathews
John R. McLane, Jr.
Mrs. Guido R. Perera
George L. Powell
Edward P. Richardson, Jr.
David Scudder
J. Gregory Smith
Mrs. Byron G. Tosi

1971

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Mrs. Hugh A. Carney
Mrs. Gardner Cox
Nicholas W. Danforth
Mrs. William R. Driver, Jr.
John W. Goodrich
Robert E. Gregg
Mrs. Albert B. Hunt
Harrison Keller
Alan R. Morse
Mrs. Julius C. Morse
Thomas D. Perry, Jr.
Perry T. Rathbone
Paul C. Reardon
Mrs. Aaron Richmond
Thomas J. Scott

Mrs. Frederick J. Stare
Nathan B. Talbot
James L. Terry
Mrs. Philip S. Weld

1972

Talcott M. Banks
Edward L. Bernays
Mrs. Robert P. Booth
George R. Brown
Mrs. John H. Carter
Ford H. Cooper
John H. Funk
Reuben L. Lurie
Mrs. Charles E. Mason, Jr.
Mrs. Ross A. McFarland
Mrs. Brooks Potter
Mrs. H.S. Payson Rowe
Robert J. Sullivan
Mrs. Albert C. Titcomb
G. Wallace Woodworth

*New England Conservatory
Alumni Association

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Harvey Phillips, *Assistant to the President for Financial Affairs*

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Adelheid Hestness, *Director of Residence*

FACULTY

Orchestral Instruments

Strings

Joseph Silverstein, Chairman, violin
Robert Brink, violin
Alfred Krips, violin
Eric Rosenblith, violin
Paul Zukofsky, violin
Sydney Beck, viola
Albert Yves Bernard, viola
Burton Fine, viola
Eugene Lehner, viola
Jules Eskin, violoncello
Stephen Geber, violoncello
Aldo Parisot, Visiting Artist in violoncello
Benjamin Zander, violoncello
Alfred Zighera, violoncello
Gary Karr, contrabass
Leslie Martin, contrabass
Buell Neidlinger, contrabass
Henry Portnoi, contrabass
William Rhein, contrabass

Woodwinds

*Doriot Anthony Dwyer, flute
James Pappoutsakis, flute
Lois Schaefer, flute and piccolo
Ralph L. Gomberg, oboe
John A. Holmes, oboe
Louis Speyer, oboe and English horn
Gino Cioffi, clarinet
Peter W. Hadcock, clarinet
Charles Russo, clarinet
Felix A. Viscuglia, clarinet
William G. Wrzesien, clarinet
Carl J. Atkins, saxophone
Ernest Panenka, bassoon

Matthew Ruggiero, bassoon
Sherman Walt, bassoon
Richard E. Plaster, contrabassoon

Brass

Roger Voisin, Chairman, trumpet
Andre Come, trumpet
Armando Ghitalla, trumpet
Gerard J. Goguen, trumpet
Paul F. Keaney, horn
Ralph Pottle, Jr., horn
Harry Shapiro, horn
James Stagliano, horn
John Coffey, trombone
William M. Gibson, trombone
William Tesson, trombone
Harvey G. Phillips, tuba
Chester B. Schmitz, tuba

Harp

Louise Came Pappoutsakis
Bernard Zighera

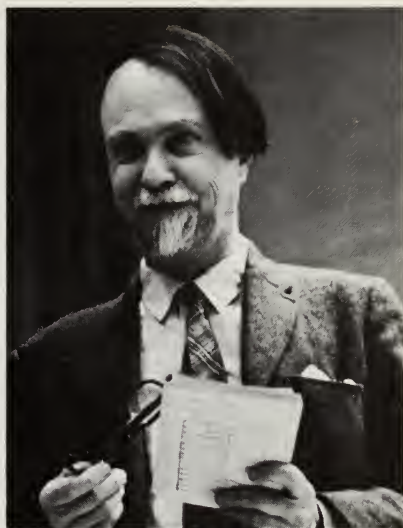
Timpani and Percussion

Everett Firth

Keyboard Instruments

Piano

Russell Sherman, Chairman
Victor Rosenbaum, Assistant Chairman
Alice Canaday
Howard Goding
David Hagan
Robert Helps
Theodore Lettvin
Jacob Maxin



(Top) Russell Sherman.
 (Top Right) Francis Judd Cooke.
 (Above) Ré Koster.
 (Right) Rudolf Kolisch.



(Top Left) Daniel Pinkham, *seated*.
 (Left) Robert Cogan, *seated*.
 (Top Center) Donald Martino.
 (Top Right) Frank Battisti.
 (Above) Herbert Alper.

(piano, continued)

Lucille Monaghan
Miklos Schwalb
Robert Sherwood
Donald Smith
Veronica Jochum von Moltke

Harpsichord

Helen Keaney
Daniel Pinkham
Blanche Winogron

Guitar

Robert Sullivan

Organ

Yuko Hayashi, Acting Chairman
Bruce Bennet

Voice

Ré Koster, Chairman
Bernard Barbeau
Silvio Coscia
Margaret Harshaw
Frederick Jagel
Mark Pearson
Lav Vrbanic
Gladys Miller Zachareff

Symphony Orchestra

Leon Barzin, Conductor
Richard Pittman, Associate Conductor
*Frederik Prausnitz

**Chorus, Chamber Singers,
Choral Conducting**

Lorna Cooke deVaron, Conductor
James Walker, Associate Conductor

Wind Ensemble

Frank Battisti, Conductor

**Repertory Coaching
and Vocal Accompaniment**

John Moriarty
Allen Rogers

Composition

Donald Martino, Chairman
Francis Judd Cooke
Robert Cogan
Daniel Pinkham
Malcolm Peyton

Theoretical Studies

Robert Cogan, Chairman
James Hoffmann, Chairman-Undergraduate
Studies
Albert Yves Bernard
Robert Ceely
Francis Judd Cooke
Lyle Davidson
Norman Dinerstein
George Edwards
John Felice
Edwin Harkins
John Heiss
Arthur Komar
Joyce Mekeel
Ernest Oster
Malcolm Peyton

Victor Rosenbaum
Robert Selig
David Stock
Gerald Zaritzky

History and Literature of Music

Francis Judd Cooke, Chairman
Sydney Beck
Daniel Pinkham
Michael Steinberg
Julia Sutton

Music Education

Herbert Alper, Chairman
Frank Battisti
Carol Sykes
Leta F. Whitney

Jazz

Carl J. Atkins
Buell Neidlinger

Academic Studies

Humanities

Lee Sanford Halprin, Chairman
Richard Moore
Charles Nathanson
David Noll
Abby Rockefeller
Jeremy Shapiro

Languages

Marion R. Tronerud, French
Nadine Harris, French
Johanna Oldenburg, German
*Barbara Reutlinger, German
Anna Yona, Italian

Opera

Ian Strasfogel, Chairman
Terry Decima
Martin Smith

Chamber Music

Rudolf Kolisch (violin), Artist in Residence
Eric Rosenblith (violin)
Joseph Silverstein (violin)
Paul Zukofsky (violin)
Burton Fine (viola)
Eugene Lehner (viola)
Buell Neidlinger (contrabass)
John Heiss (flute, theory)
Ralph Gomberg (oboe)
Louis Speyer (oboe)
John Miller (bassoon)
Charles Russo (clarinet)
Roger Voisin (trumpet)
James Stagliano (horn)
Everett Firth (timpani and percussion)
David Hagan (piano)
Victor Rosenbaum (piano, theory)
Russell Sherman (piano)
Helen Keaney (harpsichord)

Composers String Quartet

(Quartet in Residence)
Matthew Raimondi (violin)
Anahid Ajemian (violin)
Jean Dupuoy (viola)
Seymour Barab (violoncello)

Performance of Early Music

Daniel Pinkham, Chairman
Sydney Beck
Grace Feldman



Shelley Gruskin
Helen Keaney
Robert Sullivan
Julia Sutton
Blanche Winogron

Emeriti

Richard Burgin, violin
Percy F. Hunt, voice
Harrison Keller, President Emeritus
Anna S. Lothian, piano
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and piano
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Donald Harris
James Hoffmann
Ré Koster
Donald Martino
Harvey Phillips
Daniel Pinkham
Russell Sherman
Joseph Silverstein
Chester W. Williams

(Top Left) James Hoffmann.
(Top Right) Ian Strasfogel.
(Above) Lee Sanford Halprin.

[†]On leave of absence 1969-70

^{*}Limited enrollment (by audition only)



EDUCATION AT THE NEW ENGLAND CONSERVATORY

Education at the New England Conservatory is designed to prepare today's music student for the complex and highly competitive demands of today's music profession. The last two decades have seen an enormous growth of interest in music both as a respected professional activity and as a cultural pastime of an increasingly larger segment of our population. As a result, the demand for creative performing and teaching musicians has spiraled in parallel proportions. In turn, the proliferation of musical activities at all levels and in large and small communities has created the need for an elite group of musicians who can serve and stimulate the musical community while maintaining the highest standards of musicianship exemplified by past and present masters of the profession.

These conditions have placed new responsibilities not only on institutions of musical learning but on students as well. Accordingly, the New England Conservatory offers an educational program which provides both the depth and breadth that today's music profession demands at the highest level. Since it is not the aim of the Conservatory to produce either glib facility in a broad variety of areas or the converse, narrow specialization in a limited range, its educational program is very demanding and geared to the highest standards of admission and matriculation.

Gunther Schuller conducts the New England Conservatory Commencement Concert.

At the core of the Conservatory curriculum are its performing organizations. A wide variety of training is available in the Symphony Orchestra, Repertory Orchestra, Chorus, Opera Department, Wind Ensemble, Jazz Orchestra, Fellowship String Quartet, and in a comprehensive program of Chamber Music. Performances take place in the Conservatory's three concert halls, including famed Jordan Hall, one of the country's acoustically most remarkable halls.

The Symphony Orchestra gives frequent public concerts in Boston as well as occasional tours of New England and appearances in New York. Founded over sixty years ago by the composer and then Director of the New England Conservatory, George W. Chadwick, the orchestra maintains a close relationship with contemporary music and new trends in composition, while at the same time providing systematic training in the traditional repertoire.

The Conservatory Chorus gives many concerts in New England and on the East Coast. In 1966 the group made a highly successful tour of Spain and Russia under the sponsorship of the Bureau of Educational and Cultural Affairs of the U.S. Department of State. Its frequent performances and recordings with the Boston Symphony are other laurels gathered in recent years.

The Opera Department offers a variety of activities in opera training, including at least one full-scale production of a significant work in the repertoire. The 1969 production of "*Pelléas et Mélisande*", directed by Ian Strasfogel, was hailed as one of the superior

operatic performances by a major United States music school.

The Conservatory is fortunate in having enjoyed a long and close relationship with the Boston Symphony Orchestra. Approximately thirty of the Conservatory faculty are members of the BSO, many of them its first chair players, and conversely many members of the Symphony are alumni of the Conservatory. For advanced students there are often opportunities to play with the Boston Symphony Orchestra or the Boston Opera Company, as well as other performing organizations in Boston and the New England area.

Other performing activities include Chamber Music and a newly created department, Performance of Early Music. In both areas ensembles which meet the high performance standards of the Conservatory are selected for public performance in the school's concert halls.

Servicing and complementing the performing organizations is a varied program of private instruction on all instruments as well as class instruction in Theory and general musicianship, Music Literature, Music Education, and academic subjects, such as the Humanities and Languages. Training in these disciplines is intensive. In Theory, a newly instituted four-year program is designed to give the student not only the mechanical and practical skills of musicianship, but also insights into the compositional process and the analytic tools by which the composer's written page is translated into meaningful, stylistically authentic performance.

The Conservatory's new four-year Humanities program presents an opportunity for confrontation with the major issues and analytic systems, both past and present, which the student is likely to encounter in his adult professional life. The courses are geared to the particular needs of the musician and the artist in contemporary society, and are projected in terms of the major philosophies and literary figures our civilization has produced.

In the field of Music Education, the New England Conservatory has taken the lead in adopting an intensive and thorough program which removes virtually all differences between Music Education majors and other students. The significance of this is that the instrumental and vocal entrance requirements are uniform for all entering Freshman students. Similarly, Music Education majors will receive full hour private lessons on their major instrument or voice, instead of the previous half hour lessons. They are thus eligible for all performance activities, including chamber music. The over-all program maintains a delicate balance between three elements: the Conservatory's high standards of professional skill, the certification requirements and practices in the field, and lastly, the practical time limitations inherent in a four-year program. Though the course is a difficult and demanding one, it is geared to attract students of the highest qualifications and will produce an elite group of music educators who will be Musicians first and Educators second.

Composition is the heart and soul of music. Without it there would be no performance and

without the great masterpieces of the past and present, there would be much less reason to have music schools. Accordingly, composition is considered a central concern of the Conservatory. Apart from private instruction and a variety of seminars in areas of special concern to composers, Composer's Forums and other opportunities for performance are available. The Conservatory looks forward to continued growth in the realm of composition in keeping with the ever-expanding demands and media of expression in this field.

A recent addition to the Conservatory's curriculum is a full-fledged, fully-accredited program in jazz performance, jazz history and jazz theory, the first such program in a major music school in the United States. The requirements in this degree program are stringent, constituting in effect a double major in conjunction with other non-jazz requirements.

The program of training at the Conservatory is rigorous. It is designed for the serious, dedicated and talented student. To counterbalance this aspect of education at the Conservatory, the school looks forward to the expansion in future years of student activities, both social and musical. It hopes to stimulate greater social and intellectual exchange between students and faculty/administration.

The New England Conservatory is keenly aware of the wide gap that often exists between academic institutions and the community-at-large. The Conservatory realizes that many people have not been able to afford the cultural and educational opportunities available in the Boston community. To this end, a

Community Services Department has been established, whose primary function is to investigate and research new ways the Conservatory can serve the larger community.

We are particularly eager to establish a meaningful relationship with the Conservatory's neighboring community of Roxbury, making available on request various educational, music performance and cultural opportunities the Conservatory can offer. As part of this program, under a special grant from the Ford Foundation, the New England Conservatory is providing music faculty for the Elma Lewis School of Fine Arts in Roxbury. This and many other special programs provide opportunities for socially conscious students to engage in teaching and performing activities of great benefit to both themselves and the community.

The New England Conservatory is embarking on its second century of service to the art of music and the fraternity of creative and performing artists. Our projected course will take a firm position conserving that which is valuable from the past while absorbing those new contributions of the present and future which are significant and enduring. Thus we look forward to growth in many areas and the acquisition in time of facilities and programs not now available at the Conservatory. In these coming years the school shall dedicate and redouble its efforts to maintain the uncompromisingly highest standards of musicianship and artistry. I welcome you to join us in this effort.

Gunther Schuller



Harvard University

Massachusetts Institute of Technology



MASSACHUSETTS AVENUE



Boston University

COMMONWEALTH AVENUE



Christian Science Church

Symphony Hall



Simmons College

THE FENWAY



Isabella Stewart Gardner Museum



Boston Museum of Fine Arts

HUNTINGTON AVENUE



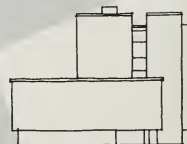
YMCA



Northeastern University



The New England Conservatory of Music



Harriet M. Spaulding Library and Residence Building

GAINSBOROUGH STREET



Museum of Science



State House

STORROW DRIVE

BEACON STREET

CHARLES STREET



Public Garden



Boston Public Library



Trinity Church

BOYLSTON STREET

HUNTINGTON AVENUE

The New England Conservatory campus is readily accessible to Boston's rich store of cultural, historic and educational landmarks. A short walk west from the Conservatory brings the student to the Boston Museum of Fine Arts and the Isabella Stewart Gardner Museum, both known internationally for their collections. Going east on a similar walk, a student finds himself in famous Copley Square, where the Boston Public Library and Trinity Episcopal Church reign with architectural authority — or for the more energetic, a few blocks' walk further east will start him on the Freedom Trail, the heart of the 18th Century Boston. Right across the street from the Conservatory is the home of the Boston Symphony Orchestra.

Walk north along the Fenway to rapidly growing Boston University: cross the Charles River and explore such outstanding educational institutions as the Massachusetts Institute of Technology and Harvard University and Radcliffe College.

What's more, the ski slopes of Maine, New Hampshire and Vermont are a few hours distant. Sailing is all about — on the Charles River and on the bays, with Cape Cod but an hour away.



PERFORMING ORGANIZATIONS

Performance is the focal point of all activity at the New England Conservatory of Music. All Undergraduate students are required to participate in one or more performing organizations throughout their residency at the Conservatory. All Graduate students and Artist Diploma candidates are urged to participate in performing organizations and on special occasions may be required to lend their services. Even though admission to the Conservatory Orchestra, Tour Chorus, Chamber Singers, Wind Ensemble, Collegium Musicum, Fellowship String Quartet (Boston String Quartet), Scholarship Woodwind Quintet and Jazz Ensembles is by audition only, there remains with the Conservatory's Chamber Music program, Conservatory Chorus, Training Chorus, and the Repertory Orchestra, ample opportunity for all students to participate in performing activities.

There are over one hundred and fifty concerts given yearly by these performing organizations and other visiting artists and groups in the Conservatory's three concert halls. Jordan Hall, the largest of these, is one of the most beautiful and acoustically perfect concert halls in the nation. Recital and Brown Halls provide smaller and more informal concert facilities. Tours such as the recent trip of the Conservatory Chorus to Spain and the U.S.S.R., as well as Conservatory performances and festivals given in New York City's

Town Hall and Carnegie Recital Hall, form yet another part of performance activity at the New England Conservatory.

The Conservatory is a member of the Lowell Institute Cooperative Broadcasting Council and shares with other institutions the facilities of Stations WGBH-FM, WGBH-TV and WGBX-TV (Channels 2 and 44). On television, the Conservatory presents its faculty and students in various forms of musical performance throughout the academic year. Weekly radio broadcasts of full-length concerts by student and faculty ensembles are presented from Jordan Hall over WGBH-FM. These programs are also heard over WAMC-FM in Albany, WFCR-FM in Amherst, WHRB-FM in Cambridge, WBAI-FM in New York City, WAMU-FM in Washington, D.C., WUHY-FM in Philadelphia, and CJRT-FM in Toronto.

Chamber Music Department. Instrumentalists, vocalists, pianists and harpsichordists are assigned at different intervals to chamber music groups. These groups normally meet twice a week coached by a member of the Chamber Music Department. Those groups that achieve performance level are invited to perform in regularly scheduled Chamber Music concerts in Jordan Hall. Students are assigned according to their level of proficiency.

Conservatory Symphony Orchestra. Regularly scheduled orchestra concerts are given in Jordan Hall. These concerts which hold an important place in the musical life of Boston, provide in-depth training to talented instru-

The Conservatory Symphony Orchestra and
Leon Barzin, Conductor.

mentalists both in standard classic repertory as well as significant twentieth century compositions by European and American composers. Among the renowned composers and conductors who have conducted the Conservatory Orchestra are Frederik Prausnitz, Erich Leinsdorf, Ernst Krenek, Luigi Dallapiccola, Walter Piston, Roger Sessions, Edgard Varèse and President Gunther Schuller. Under the direction of Frederik Prausnitz, the Orchestra introduced many important twentieth century compositions to the Boston public and has recently recorded the Concerto for Violin and Orchestra of Ferruccio Busoni with soloist Paul Zukofsky for the Conservatory's own record label.

Conservatory Chorus. Under the direction of Lorna Cooke deVaron, the Conservatory Chorus presents choral literature from all periods in its many concerts during each academic year. For each of the last fifteen years the Chorus has performed with the Boston Symphony Orchestra. Several of these performances have subsequently been recorded by RCA Victor, the most recent to date being the Brahms Requiem under the direction of Erich Leinsdorf to be released in the fall of 1969. The Tour Chorus, a smaller group chosen from the large Chorus, annually gives a series of concerts locally and on a spring tour throughout different regions of the country. The Chamber Singers, a small ensemble specializing in the study of performance of madrigals and chansons as well as contemporary music, participates in these concerts.

Conservatory Opera Theatre. Under the direction of Ian Strasfogel, the Opera Theatre produces at least one full-scale opera each year. During the 1968/69 academic year, the Conservatory Opera Theatre presented in the Loeb Theater in Cambridge, four performances of Debussy's "Pelléas et Mélisande" conducted by President Gunther Schuller. The Conservatory Opera Theater also performed Offenbach's "Ba-Ta-Clan" and Rossini's "Il Signor Bruschino" for its spring production. In addition, programs of opera scenes were given. The Conservatory Opera Theatre trains advanced singers in important facets of opera production, stage-craft and acting.

Collegium Musicum. Directed by Daniel Pinkham, the Collegium Musicum is open to qualified Graduate students by audition. Concerts are given in Jordan Hall and in other concert halls in Boston, such as the Isabella Stewart Gardner Museum, appropriate for the performance of Renaissance and Baroque music.

The Collegium Terpsichore, a Renaissance dance group directed by Dr. Julia Sutton, occasionally performs with the Collegium Musicum. The Collegium Musicum is the performing organization of the Department of the Performance of Early Music and offers training in all aspects of the performance and edition of early music.

Wind Ensemble. The Wind Ensemble, a recently established performing organization at the Conservatory, gives the woodwind and brass instrumentalist an opportunity to perform under its conductor, Frank Battisti,



The Conservatory Wind Ensemble.

as well as outstanding guest conductors, a literature which is rapidly increasing in quality and importance. Concerts are scheduled in Jordan Hall.

Jazz Orchestra, Jazz Ensembles. Starting with the academic year 1969-70, the New Eng-

land Conservatory inaugurated a Jazz Department, thereby adding a jazz orchestra and various smaller jazz ensembles to the performing groups of the school. Admission to the Jazz Orchestra and Jazz Ensembles is by audition and at the discretion of members of the jazz faculty. Jazz majors are required to participate in at least one jazz performing group; in addition, they are encouraged to join other per-

forming organizations at the Conservatory. Participation in jazz groups fulfills the performance requirement for jazz majors only. Non-majors may participate in these groups as an additional performing activity.

Evenings of Contemporary Music. Under the direction of composers Malcolm Peyton and Lyle Davidson, these concerts, given approximately six times a year in Jordan Hall, present important compositions by young American and European composers along with music by New England Conservatory Faculty and Alumni.

Composers String Quartet. The Composers String Quartet is the official string quartet in residence of the New England Conservatory. Founded in 1965 by President Gunther Schuller to fill a serious void which exists in the world of contemporary string quartets, the Composers String Quartet performs the most challenging and significant compositions of contemporary composers as well as traditional classic repertory. The Quartet offers bi-monthly seminars for advanced string players and performs a series of concerts in Jordan Hall in addition to tours throughout the nation.

Boston String Quartet. The Boston String Quartet is the New England Conservatory Fellowship String Quartet. Members are chosen through national auditions and fulfill a two-year residency at the Conservatory leading to the Artist Diploma. The Boston String Quartet is under the joint direction of Rudolf Kolisch and Joseph Silverstein and performs a regular series in Jordan Hall as well



(Top) Leopold Simoneau and Pierrette Alarie with Allen Rogers, accompanist, in the Conservatory Artist Series.

(Above) Harvey Phillips, tuba with Russell Sherman, piano, in recital.

as frequent concerts in the New England area. Members of the Quartet receive full tuition as well as a living stipend. They are thus relatively free from financial worry during their residency and can devote their full time to learning and performing the significant string quartet repertory of the past and present.

Scholarship Woodwind Quintet. The Scholarship Woodwind Quintet will be inaugurated during the 1969/70 academic year. Five advanced Conservatory woodwind instrumentalists will be selected from the entire Conservatory student body, and they will be given full tuition scholarships. They will perform significant literature for woodwind quintet under the direction of coaches chosen from the Chamber Music Department, and will perform as a permanent ensemble throughout the academic year.

Composers' Forums. During the academic year student composers at the Conservatory present workshop performances of original compositions at composers' forums. Composition students, Faculty members and other members of the Conservatory community are invited to attend these sessions at which each new composition is analyzed and discussed.

The Artist Series. During the 1968/69 academic year, the Conservatory inaugurated its Artist Series designed to present outstanding performers to the Boston public as well as to the Conservatory students and Faculty. These artist-performers, who have made important contributions to the

world of music and who might otherwise not be heard by the musical community of Boston, give master classes at the Conservatory in addition to their Jordan Hall concert. Artists who have performed in the Artist Series this past year have been the Composers String Quartet; violinist Paul Zukofsky, specialist in contemporary American music for the violin; the French pianist Claude Helffer; the Canadian singers Leopold Simoneau and Pierrette Alarie; the Concordia Choir; pianist Alberto Lotto; the piano duo Milton and Peggy Salkind; the piano/cello team of Grant Johanessen and Zara Nelsova; and the Aeolian Chamber Players.

Faculty Concerts. Members of the New England Conservatory Faculty are invited to perform yearly recitals in Jordan Hall. The New England Conservatory is proud of the fact that its Faculty is an artist Faculty enjoying prominent concert careers in the nation at large and Faculty concerts at the Conservatory have become an important aspect of the city's musical life. Significant recitals that have taken place during the 1968/69 concert season, paralleling in quality and artistry the concerts in the Artist Series, have been a complete cycle of Beethoven sonatas for piano and violin performed by Russell Sherman and Rudolf Kolisch, as well as recitals and performances by Theodore Lettvin, Joseph Silverstein, Eric Rosenblith, Victor Rosenbaum, Buell Neidlinger, William Rhein, Veronica Jochum von Moltke, Stephen Geber, Helen Keaney, Blanche Winogron and John Heiss.



UNDERGRADUATE DIVISION

The Undergraduate Division offers a four-year program leading to the Bachelor of Music degree in Applied Music, Music Education, Jazz or Composition. The Division offers also the Diploma in Applied Music.

A few highly qualified students may at the end of their Sophomore year choose to elect a five year program leading to a double major in theory, composition or conducting with applied music. The program will be designed on an individual basis after consultation with the appropriate faculty advisor and dean.

Each program in the Undergraduate Division is designed to develop individual musicianship and proficiency on a professional level of artistic accomplishment. All undergraduate students are given intensive instruction in practical as well as in analytical theory and in history and literature of music. In addition, degree candidates will be offered substantial courses in Humanities and modern languages. Courses of specialization appropriate to the major field are provided in each program.

A thorough review of each student's work is made at the end of the first semester of his second year, followed by a recommendation as to whether he should continue his study at the Conservatory. This review is initiated by the Dean and carried out by a committee comprising the Assistant to the President for Academic Affairs, the Dean, the Director of Admissions, the chairman of the department

in which the student has his major field and the student's applied music instructor. In the case of composition majors, the student's composition instructor will be added. The student will be consulted before a final decision is made.

Prospective students may obtain application forms by writing to the Director of Admissions. All information requested on these forms must be provided in detail. Candidates should apply not later than March 15th preceding matriculation. Those intending to apply for financial aid should so indicate on the application form when submitted. (See page 67.)

Accepted candidates are required to be at the Conservatory for Orientation Week (which takes place immediately preceding the opening of the fall semester). During this week various classification and placement tests will be administered to all new students. At this time the students will become generally acquainted with the Conservatory and its facilities. Advance schedules of the activities during Orientation Week will be mailed to incoming students during the summer months preceding matriculation.

Bachelor of Music in Applied Music

This program is offered in piano, voice, organ, harpsichord, guitar and orchestral instruments. Its principal aim is the development of excellence in solo, chamber music and orchestral performance. The student will learn the essential repertory written for his instrument (or voice) and through the Conserva-

Lorna Cooke deVaron rehearses the Conservatory Chorus.

tory's diversified performance activities, Orchestra, Chorus, Opera, Chamber Music, Wind Ensemble, Jazz Ensembles and solo recitals, will have considerable opportunity to apply his skill in a variety of performance situations.

This preparation is necessary for students seeking professional careers in performance as well as those going into the teaching profession. The Bachelor of Music Degree is the normal prerequisite for students wishing to continue into graduate study.

Candidates for admission must demonstrate substantial achievement on their instrument (or voice) as well as a strong potential in general musicianship and the capacity for intellectual development. Good scholastic aptitude and achievement are also desirable.

Bachelor of Music in Music Education

This is a program with a course of study in musical subjects and general education that is essentially the same as that for all other undergraduate students at the Conservatory. In addition, intensive professional courses, representing some of the most advanced thinking in the field, prepare students for careers and certification in Music Education at all academic levels.

Applicants must provide the same evidence of substantial achievement in applied music as applicants for admission to the Bachelor of Music in Applied Music. In addition, they must give proof of considerable scholastic achievement and intellectual capacity.

Bachelor of Music in Composition

Open to qualified students who have already shown evidence of creative ability, this program seeks to further develop the student's creative gift by offering intensive study of those practical and theoretical disciplines which are a necessary prerequisite to the composer's fulfillment of his talent. Special attention is given to the student's particular needs through private instruction in composition. Advanced training in Theoretical Studies, including analysis, counterpoint, harmony, orchestration and 20th-century techniques, will be required of all students in this program, with frequent workshops and composers' forums designed to allow him to hear and judge his compositions.

The composer is expected to complete the same requirement in piano proficiency as any other student. Private instruction in applied music is available by payment of an additional fee. Students successfully completing the four-year program will have received the basic preparation for continuing on to graduate work in theory and/or teaching theoretical subjects at the college level. Emphasis in this program will be on development of the student's creative gift.

Bachelor of Music in Jazz

This is a program of study in Jazz and Afro-American music including performance activities and course work. Since jazz involves to a large extent improvisation, a form of composition, the jazz curriculum is of necessity

oriented towards both the creative and performing aspects. Through intensive training in various large and small jazz ensembles, as well as courses in jazz theory, arranging, the history of jazz and Black Music in America, a comprehensive involvement with America's unique indigenous musical contribution is available.

Applicants must meet the same admission standards in performance as other applied majors, with the understanding that their instrumental abilities may be weighted in the direction of jazz, and auditions will be assessed accordingly.

In keeping with contemporary trends of synthesizing various styles, idioms and contemporary musical concepts, the Conservatory's jazz program is particularly designed for the student who sees jazz not as a separate isolated musical activity, but as part of a larger musical spectrum.

A candidate for admission in the Jazz program may belong to one of the following three categories: 1) an accomplished jazz-oriented performer who, in addition to Jazz courses, wishes to study other courses available under the Bachelor's degree program; 2) a basically classically-oriented performer who wishes to study jazz improvisational techniques; 3) a performer skilled in both the jazz and non-jazz areas. Auditions in the winter or spring will be based on material relevant to one of the three above-stated categories. Where distance makes an audition in person impractical, a candidate may submit a tape recording. However, frequent auditions are scheduled

throughout the country. For information, write the Director of Admissions.

Diploma

This program is offered in piano, voice, organ, harpsichord and orchestral instruments. The diploma is a non-academic award earned only in applied music. This program permits maximum concentration in the applied major, with supplementary studies in theoretical subjects and history and literature of music. The diploma program is particularly appropriate for students preparing for careers in performance or in studio teaching — areas of activity which do not specifically require formal certification or possession of an academic degree — and those students wishing to concentrate only on musical subjects without fulfilling degree requirements.

Applicants must demonstrate the same musical qualifications required for the Bachelor of Music program.

Academic Requirements for Admission

Freshmen: 1. Graduation from an accredited high school or preparatory school is a prerequisite for admission, although this requirement may be waived if other qualifications are sufficiently strong. Foreign students must submit evidence of equivalent academic training or qualifications, in addition to an adequate understanding and usage of the English language to be determined by the TOEFL (Test of English as a Foreign Language) test.

2. Applicants for freshman status are required to take the College Board Scholastic Aptitude Test (SAT). (This requirement applies also to those who have been out of secondary school one or more years but who have not previously undertaken college study.) Applicants who do not live in the United States and/or who find it difficult to arrange to take the SAT examination can request exemption.

Transfer Students

1. Transfer students must present evidence of a satisfactory scholastic record at all institutions of higher education attended.

2. Credit for studies completed at other accredited colleges or universities will be granted as follows,
By examination: Credit in applied music and theoretical subjects will be given to the extent warranted by examinations given at the Conservatory during Orientation Week.
Without examination: Credit in other applicable subjects will be granted on documentary evidence indicating that passing grades (equivalent of C or higher) have been earned.

Audition Requirements for Admission

Each applicant will be examined in his applied music major before acceptance is granted. Auditions will be heard after all documents (as specified in the instructions enclosed with the application forms) have been received. Auditions are scheduled several times during the winter and spring preceding

matriculation. Any applicant who lives more than three hundred miles from Boston may submit a tape recording in lieu of a personal audition. However, frequent auditions are scheduled throughout the country. For information, write the Director of Admissions.

The audition requirements specified below for each major area are for entrance to the freshman year. Candidates for advanced standing must present evidence of greater repertory and proficiency.

Piano

A prelude and fugue from the Well-Tempered Clavier or two movements from a suite by Bach

The first movement of a classical sonata by Haydn, Mozart, or Beethoven

A composition by a 19th- or 20th-century composer

Voice

A selection from the early Italian anthology
Two 19th century art songs

Organ

A composition by Bach

A romantic work

A modern work

At least one of these pieces must be played from memory.

Harpsichord

A prelude and fugue from the Well-Tempered Clavier or two movements from a suite by Bach

A sonata by Scarlatti

A work by Couperin or Rameau



Strings

A sonata movement or concert piece of moderate difficulty

Scales and arpeggios

Woodwinds

A sonata movement or concert piece of moderate difficulty

Major and minor scales and a chromatic scale covering the complete range

Brass

A composition of moderate difficulty

Major, minor, and chromatic scales, articulated and slurred

Harp

A concert piece

Scales and arpeggios, four octaves, both hands, in thirds, sixths and octaves

Percussion

Demonstration of snare drum rudiments

A basic technical knowledge of the mallet instruments

Elementary exercises for timpani

Music Education

The same audition requirements on the applicant's major instrument or voice as for the Bachelor of Music in applied music.

Composition

Candidates must submit evidence of their creative work and must demonstrate some proficiency on an instrument. Proof of some

(Top Left) William Mahan, Director of Admissions.

(Left) Chester Williams, Dean.



theoretical study must also be submitted with the application form.

Jazz

Candidates must display the same degree of proficiency on their major instrument as other candidates for admission. Auditions will be held taking into consideration the specific background of the applicant (jazz or non-jazz) and audition materials will be selected accordingly. (For further information, see Bachelor of Music in Jazz, p. 28.)



(Left) The statue of Beethoven, a favorite meeting place for students.

(Above) The Conservatory Jazz Trio, with Carl Atkins, of the Faculty.

Requirements for Promotion

At the end of each school year, every undergraduate student is required to demonstrate by audition satisfactory achievement and progress in his applied major. Satisfactory performance at this audition and successful completion of the year's course work are the basis for promotion.

Requirements for Graduation

Candidates for graduation must complete all prescribed course work. A minimum of 120

credits is required for the Bachelor of Music degree. Transfer students must earn at least the final 30 credits in residence at the Conservatory.

The equivalent of two years of one language and one year of another language to be divided between French or Italian and German, plus diction for singers, is required of all voice majors. There is a two-year language requirement for composition majors. Students in other degree programs may substitute another academic elective for this language requirement.

A placement test will be given upon entrance at which time qualified students may pass off half or all of their language requirement. A third year literature course in French, Italian or German is available as an elective.

Performance Requirements for all Applied Music Majors

1. The study of a comprehensive repertory of solo works.
2. The candidate will perform in a solo recital in the final year of study.
3. Selected students are invited to perform in programs with the Conservatory Symphony Orchestra.
4. A satisfactory final audition is required of those students who do not present a solo recital.

Music Education

1. The study of a substantial repertory.
2. A satisfactory final audition or a solo recital.
3. Proficiency in piano and/or voice adequate for classroom teaching.

4. Satisfactory completion of a minimum of 150 clock-hours of practice teaching.

Note: Music Education majors who wish to present a public recital or participate in a program of Chamber Music during the senior year should request the Faculty Council's approval at the time of promotion to the senior year.

Composition

1. Knowledge of a substantial repertory drawn from the entire history of music.

The candidate will be examined by the composition faculty during May of the senior year.

2. Candidates must present for approval the following original works:

A work for voice and piano (or small combination of instruments) or for a combination of voices

A chamber work of large dimensions

Either a short original composition for orchestra or chamber orchestra, or an orchestration of an approved work.

All required manuscripts must be submitted to the chairman of the composition department not later than May 1 of the senior year. They must be in ink, legible, and well edited.

Jazz

The candidate will perform in a solo recital or small group in the final year of study. The recital may include, with the approval of his major teacher, non-jazz literature, depending upon the student's specific talents.

UNDERGRADUATE CURRICULA

Bachelor of Music

Piano

<i>Freshman Year</i>	<i>Credits</i>
Piano Major	8
Theory 101, 102	12
Music Literature 101, 102	4
Humanities 101, 102	6
Language 101, 102	
or other academic elective	6
	<u>36</u>

Sophomore Year

Piano Major	8
Theory 201, 202	12
Music Literature 201, 202	4
Humanities 201, 202	6
Language 101, 102 or 201, 202	
or other academic elective	6
	<u>36</u>

Junior Year

Piano Major	8
Theory 301, 302	4
Theory 303, 304	4
Theory 305K, 306K	4
Music Literature 301, 302	4
Humanities 301, 302	6
Elective	4
	<u>34</u>

Senior Year

Piano Major	8
Theory 401, 402	8
Theory 403K, 404K	4
Piano 401G, 402G	4
Elective	4
Recital	4
	<u>32</u>

Harpsichord

<i>Freshman Year</i>	<i>Credits</i>
Harpsichord Major	8
Theory 101, 102	12
Music Literature 101, 102	4
Humanities 101, 102	6
Language 101, 102	
or other academic elective	6
	<u>36</u>

Sophomore Year

Harpsichord Major	8
Theory 201, 202	12
Music Literature 201, 202	4
Humanities 201, 202	6
Language 101, 102 or 201, 202	
or other academic elective	6
	<u>36</u>

Junior Year

Harpsichord Major	8
Theory 301, 302	4
Theory 303, 304	4
Theory 305K, 306K	4
Music Literature 301, 302	4
Humanities 301, 302	6
P.E.M. 301G, 302G	2
Elective	4
	<u>36</u>

Senior Year

Harpsichord Major	8
Theory 401, 402	8
Theory 403K, 404K	4
P.E.M. 401G, 402G	2
Elective	4
Recital	4
	<u>30</u>

Organ

<i>Freshman Year</i>	<i>Credits</i>
Organ Major	8
Theory 101, 102	12
Music Literature 101, 102	4
Humanities 101, 102	6
Language 101, 102	
or other academic elective	6
	<u>36</u>

Sophomore Year

Organ Major	8
Theory 201, 202	12
Music Literature 201, 202	4
Humanities 201, 202	6
Language 101, 102 or 201, 202	
or other academic elective	6
	<u>36</u>

Junior Year

Organ Major	8
Theory 301, 302	4
Theory 303, 304	4
Theory 305K, 306K	4
Music Literature 301, 302	4
Humanities 301, 302	6
Organ 301, 302	4
Elective	4
	<u>38</u>

Senior Year

Organ Major	8
Theory 401, 402	8
Theory 403K, 404K	4
Organ 401, 402	4
Elective	4
Recital	4
	<u>32</u>

Voice

<i>Freshman Year</i>	<i>Credits</i>
Voice Major	8
Theory 101, 102	12
Music Literature 101, 102	4
Humanities 101, 102	6
Language 101, 102	6
	<u>36</u>

Sophomore Year

Voice Major	8
Theory 201, 202	12
Music Literature 201, 202	4
Humanities 201, 202	6
Language 101, 102 or 201, 202	6
	<u>36</u>

Junior Year

Voice Major	8
Theory 301, 302	4
Theory 303, 304	4
Theory 305V, 306V	4
Music Literature 301, 302	4
Humanities 301, 302	6
Language 101, 102 or 201, 202	6
	<u>36</u>

Senior Year

Voice Major	8
Theory 401, 402	8
Theory 403V, 404V	4
Voice 401, 402	4
Voice 403G, 404G or 405G, 406G	4
Recital	4
	<u>32</u>

Orchestral Instruments

<i>Freshman Year</i>	<i>Credits</i>
Instrument Major	8
Theory 101, 102	12
Music Literature 101, 102	4
Humanities 101, 102	6
Language 101, 102 or other academic elective	6
	<hr/> 36

Sophomore Year

Instrument Major	8
Theory 201, 202	12
Music Literature 201, 202	4
Humanities 201, 202	6
Language 101, 102 or 201, 202 or other academic elective	6
	<hr/> 36

Junior Year

Instrument Major	8
Theory 301, 302	4
Theory 303, 304	4
Theory 305I, 306I	4
Music Literature 301, 302	4
Humanities 301, 302	6
Elective	4
	<hr/> 34

Senior Year

Instrument Major	8
Theory 401, 402	8
Theory 403I, 404I	4
Elective	4
Elective	4
Recital	4
	<hr/> 32

Composition

<i>Freshman Year</i>	<i>Credits</i>
Composition Major	8
Theory 101, 102	12
Music Literature 101, 102	4
Humanities 101, 102	6
Language 101, 102	6
	<hr/> 36

Sophomore Year

Composition Major	8
Theory 201, 202	12
Music Literature 201, 202	4
Humanities 201, 202	6
Language 101, 102 or 201, 202	6
	<hr/> 36

Junior Year

Composition Major	8
Theory 301, 302	4
Theory 303, 304	4
Theory 305, 306	4
Theory 307, 308	4
Theory 309, 310	4
Music Literature 301, 302	4
Humanities 301, 302	6
	<hr/> 38

Senior Year

Composition Major	8
Theory 401, 402	8
Theory 403, 404	4
Theory 407, 408	4
Composition 401G, 402G	4
Elective	4
	<hr/> 32

Music Education

Freshman Year

	Credits
Applied Major	8
Theory 101, 102	12
Music Literature 101, 102	4
Humanities 101, 102	6
Language 101, 102	
or other academic elective	6
Music Education 101, 102	2
	<hr/> 38

Sophomore Year

Applied Major	8
Theory 201, 202	12
Music Literature 201, 202	4
Humanities 201, 202	6
Language 101, 102 or 201, 202	
or other academic elective	6
Music Education 201, 202	2
	<hr/> 38

Junior Year

Applied Major	8
Theory 301, 302	4
Theory 303, 304	4
Theory 305, 306	4
Music Literature 301, 302	4
Humanities 301, 302	6
Music Education 301, 302	4
Conducting 401G, 402G or 403G, 404G ..	4
	<hr/> 38

Senior Year

Applied Major	6
Theory 401	4
Theory 403	2
Music Education 401, 402	4

Credits

Music Education 403, 404	4
Music Education 405	3
Music Education 406	3
Music Education 407	6
Music Education 408	2
	<hr/> 34

Senior Year of Music Education

First Semester

First Eight Weeks

Hours per week

Applied Major	1
Music Education 401	4
Music Education 403	4
Music Education 405	6

Second Eight Weeks

Music Education 407	away from Conservatory
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Second Semester

Applied Major	1
Theory 401	4
Theory 403	2
Music Education 402	2
Music Education 404	2
Music Education 406	3
Music Education 408	2

Jazz

Freshman Year

Applied Major	8
Theory 101, 102	12
Music Literature 101, 102	4
Humanities 101, 102	6
Language 101, 102	
or other academic elective	6
	<hr/> 36

<i>Sophomore Year</i>	<i>Credits</i>
Applied Major	8
Theory 201, 202	12
Humanities 201, 202	6
Language 101, 102 or 201, 202 or other academic elective	6
Jazz 201, 202	4
	<u>36</u>

<i>Junior Year</i>	
Applied Major	8
Theory 301, 302	4
Theory 303, 304	4
Theory 305, 306	4
Music Literature 201, 202 or 301, 302	4
Humanities 301, 302	4
Jazz 301, 302	4
Jazz 303, 304	4
	<u>36</u>

<i>Senior Year</i>	
Applied Major	8
Theory 401, 402	8
Theory 403, 404	4
Jazz 401, 402	4
Jazz 403, 404	4
Elective	4
Recital	4
	<u>36</u>

Diploma

Piano

Freshman Year

Piano Major	8
Theory 101, 102	12
Music Literature 101, 102	4

24

<i>Sophomore Year</i>	<i>Credits</i>
Piano Major	8
Theory 201, 202	12
Music Literature 201, 202	4
	<u>24</u>



Harriet M. Spaulding Library.

<i>Junior Year</i>	<i>Credits</i>
Piano Major	8
Theory 301, 302	4
Theory 303, 304	4
Theory 305K, 306K	4
Music Literature 301, 302	4
	<hr/> 24

<i>Senior Year</i>	
Piano Major	8
Theory 401, 402	8
Theory 403K, 404K	4
Piano 401G, 402G	4
Recital	4
	<hr/> 28

Harpsichord

<i>Freshman Year</i>	
Harpsichord Major	8
Theory 101, 102	12
Music Literature 101, 102	4
	<hr/> 24

<i>Sophomore Year</i>	
Harpsichord Major	8
Theory 201, 202	12
Music Literature 201, 202	4
	<hr/> 24

<i>Junior Year</i>	
Harpsichord Major	8
Theory 301, 302	4
Theory 303, 304	4
Theory 305K, 306K	4
Music Literature 301, 302	4
P.E.M. 301G, 302G	2
	<hr/> 26

<i>Senior Year</i>	<i>Credits</i>
Harpsichord Major	8
Theory 401, 402	8
Theory 403K, 404K	4
P.E.M. 401G, 402G	2
Recital	4
	<hr/> 26

Organ

<i>Freshman Year</i>	
Organ Major	8
Theory 101, 102	12
Music Literature 101, 102	4
	<hr/> 24

<i>Sophomore Year</i>	
Organ Major	8
Theory 201, 202	12
Music Literature 201, 202	4
	<hr/> 24

<i>Junior Year</i>	
Organ Major	8
Theory 301, 302	4
Theory 303, 304	4
Theory 305K, 306K	4
Music Literature 301, 302	4
Organ 301, 302	4
	<hr/> 28

<i>Senior Year</i>	
Organ Major	8
Theory 401, 402	8
Theory 403K, 404K	4
Organ 401, 402	4
Recital	4
	<hr/> 28



Roger Voisin.

Voice

<i>Freshman Year</i>	<i>Credits</i>
Voice Major	8
Theory 101, 102	12
Music Literature 101, 102	4
	<hr/> 24

Sophomore Year

Voice Major	8
Theory 201, 202	12
Music Literature 201, 202	4
	<hr/> 24

Junior Year

Voice Major	8
Theory 301, 302	4
Theory 303, 304	4
Theory 305V, 306V	4
Music Literature 301, 302	4
Voice 401, 402	4
	<hr/> 28

Senior Year

	<i>Credits</i>
Voice Major	8
Theory 401, 402	8
Theory 403V, 404V	4
Voice 403G, 404G or 405G, 406G	4
Recital	4
	<hr/> 28

Orchestral Instruments

Freshman Year

Instrument Major	8
Theory 101, 102	12
Music Literature 101, 102	4
	<hr/> 24

Sophomore Year

Instrument Major	8
Theory 201, 202	12
Music Literature 201, 202	4
	<hr/> 24

Junior Year

Instrument Major	8
Theory 301, 302	4
Theory 303, 304	4
Theory 305I, 306I	4
Music Literature 301, 302	4
	<hr/> 24

Senior Year

Instrument Major	8
Theory 401, 402	8
Theory 403I, 404I	4
Recital	4
	<hr/> 24

GRADUATE DIVISION

The Graduate Division offers the Master of Music degree and the Artist's Diploma, a non-academic award for extraordinary achievement in performance.

Master of Music

The Master of Music degree program is offered in Music Education, Composition, Conducting, Opera Direction, Theoretical Studies, Music Literature, Performance of Early Music, Vocal Accompaniment, Jazz and Applied Music (piano, voice, organ, harpsichord, guitar, violin, viola, violoncello, double-bass, flute, oboe, clarinet, saxophone, bassoon, horn, trumpet, trombone, tuba, harp and percussion).

Requirements for Admission

Academic Requirements

1. All candidates for the Master of Music degree must hold a Bachelor's degree or equivalent qualifications. Those who hold the Bachelor of Music degree from an accredited college can usually proceed without course deficiencies. Candidates must provide evidence of musical achievement at least equal to the standard of the Bachelor's degree at this Conservatory and must show promise of further development.

2. All candidates, including those who hold the Bachelor of Music degree from the New England Conservatory, must meet various distribution requirements in related musical and non-musical subjects. After the candidate's undergraduate transcript has been evaluated, he will receive at his registration appointment

a detailed statement with regard to any area in which he has been found to have deficiencies.

Audition Requirements

Applied Music. A candidate for admission is required to audition during the winter or spring preceding matriculation. Where distance makes an audition in person impractical, a candidate may submit a tape recording. However, frequent auditions are scheduled throughout the country. For information write the Director of Admissions.

Conducting or Opera Direction. A candidate for admission in Conducting or in Opera Direction should submit with the application a resumé of previous training and experience. An audition at the Conservatory is necessary. Applicants are required to demonstrate score-reading and sight-singing ability and when possible, proficiency at the keyboard.

Composition. A candidate for admission in Composition must submit with his application, representative examples from his work (in ink) and, if possible, tape recordings.

Theory. A candidate for admission in Theory must submit with his application, written examples of his research into various theoretical problems and techniques. Admission is granted on the basis of documents and when possible a personal interview.

Music Education. A candidate for admission in Music Education must have had at least one year of teaching experience. Admission is granted on the basis of documents and when possible a personal interview.

Performance of Early Music. A Candidate



for admission in Performance of Early Music must demonstrate proficiency in at least one of the following groups of instruments: organ or harpsichord, strings (violin or viola da gamba), woodwinds, brass, lute or guitar, or voice, in addition to a working knowledge of sixteenth and eighteenth century counterpoint and eighteenth century harmony. Tapes may be submitted, if the candidate is unable to audition in person.

Vocal Accompaniment. A candidate for admission in Vocal Accompaniment must be able to sight-read any song from the traditional repertory, in addition to preparing Debussy's 'Ariettes Oublies and/or a Schumann cycle. He must also perform a piano solo work from the Romantic repertory such as a Brahms rhapsody or a Chopin ballade. Tapes may be submitted if the candidate is unable to audition in person.

Music Literature. A candidate for admission in Music Literature must demonstrate through papers and research previously completed a sufficient knowledge in the history of music and related fields, along with the ability to do research. In addition, he must exhibit proficiency on an applied instrument, and must audition on that instrument when applying for admission. The candidate should be proficient in at least two of the following languages: French, German or Italian.

Applied Jazz. A candidate for admission must audition in the winter or spring preceding matriculation. Where distance makes an audition in person impractical, a candidate may submit a tape recording.

Jazz Composition. A candidate for admission must submit with his application representative examples of his work and, if possible, tape recordings.

Prior to matriculation, each candidate is given an opportunity to discuss his program of study with the Dean and the advisor in his major field.

Application for Admission to the Graduate Division

Applications for admission should be submitted to the Director of Admissions not later than May 1st. Candidates are advised, however, to seek admission early. Applications are acted upon in the order received and accepted only until capacity is reached. Applications will be considered as soon as the first-semester grades of the senior year are available.

An official undergraduate transcript must be forwarded directly from the institution or institutions where undergraduate work was completed. Candidates who intend to apply for financial assistance should so state when the admission application and supporting documents are submitted.

In addition to regular scholarship aid, graduate students may apply for graduate assistantships in any of the following fields for which previous training and experience permits them to qualify: Library, Orchestral and

Choral Libraries, Chorus, Chamber Music, Humanities, Music Education, Music Literature, Opera Direction, Theoretical Studies, Orchestra, Vocal Accompaniment, Performance of Early Music, Music Literature, Jazz and Radio and Television. Also, four women and two men graduate students will be selected to serve as dormitory counselors.

Requirements for the Degree

General Requirements. The minimum requirement for the Master of Music degree is thirty-two semester hours of credit. Candidates should not expect to complete the program in less than two years. An examination in ear-training, sight-singing and other theoretical studies will be given during Orientation Week of the first year. Those with deficiencies will be required to retake the examination in May of that year. (To permit students to remedy such deficiencies, the Conservatory allows them to enroll in the necessary undergraduate course without charge, but for no credit.) Requirements for the Master of Music degree must be fulfilled within five years of the candidate's admission to study for the degree.

Study in the candidate's major field is required throughout each year of the graduate program. All students registered in the Graduate Division will be required to pass a promotional audition at the end of each academic year (preferably in May).

All deficiencies must be removed before a candidate may be considered for promotion to the second year of a graduate program. Gradu-

ate students are required to participate in Performing Organizations.

Satisfactory piano proficiency and particularly the ability to sight-read readily are required of all students.

Performance Requirements

For All Applied Music Majors:

1. The study of a comprehensive repertory of solo works.
2. The candidate will perform in a solo recital during his final year of study.
3. Selected students are invited to perform in programs with the Conservatory Symphony Orchestra.

Orchestral and Choral Conducting. Under the supervision of the major teacher, the candidate will organize and conduct a concert in whole or in part.

Opera Direction. The candidate will provide the musical direction and conduct a public performance of an opera or operatic scenes for public presentation. The project requirement of this major is stated in the section on curricula.

Performance of Early Music. The candidate is expected to participate in the Collegium Musicum throughout his residency at the Conservatory and to present in a graduation recital a program for which he has prepared a scholarly and practical edition. He will also prepare program notes.

Vocal Accompaniment. The candidate will accompany at least two recitals during his first year and prepare a recital program during his second year.

Applied Jazz. The candidate will perform in a solo or small group recital in the final year of study. The recital may include, with the approval of his major teacher, non-jazz literature, depending upon the student's specific talents.

Candidates in Theory, Music Education, Composition, Jazz Composition, and Music

Literature will appear, at the end of their Master's Degree studies, before a review board which will judge the candidates' work.

Erich Leinsdorf conducting
the Conservatory Chorus and
the Boston Symphony Orchestra.



GRADUATE CURRICULA

Master of Music Degree

Applied Music

Private Study (1 hour per week for 2 years)	16
Electives	16
	<u>32</u>

Music Education

Music Education 501, 502	4
Music Education 503, 504	4
Music Education 505, 506	4
Music Literature 513, 514	4
Other Electives	16
	<u>32</u>

Composition

Private Study (1 hour per week for 2 years)	16
Theory 503, 504	4
Other Electives	12
	<u>32</u>

Original work required:

- a work for chamber combination or a vocal composition
- a composition for orchestra
- one of the following, at the choice of the departmental faculty:
 - An analytic study
 - A movement in a traditional form and style (fugue, sonata, etc.)
 - An example of serial composition

Choral Conducting

Private Study (1 hour per week in 2nd year)	8
Conducting 503U, 504U (1st year)	4
Other Electives	20
	<u>32</u>

Orchestral Conducting

Private Study (1 hour per week for 2 years) and including:

Conducting 501U, 502U; 601U, 602U	16
Theory 511, 512	4
Other Electives	12
	<u>32</u>

Opera Direction

Opera 501, 502	8
Opera 601, 602	8
Other Electives	16
	<u>32</u>

Project requirements:

A research paper on a subject to be approved jointly by the Music Literature and Opera Departments.

A fully staged performance of a short opera, prepared and translated in its entirety by the candidate.

Theory

Theory 501, 502	4
Theory 601, 602	4
Theory 503, 504	4
Other Electives	20
	<u>32</u>

Special requirements:

Two analytic papers: one on a work composed before 1900 and the other on a work composed after 1900

Three of the following six projects, to be chosen by the departmental faculty:

- A sixteenth-century motet
- A four-voice fugue
- A sonata-allegro movement

An orchestration of a classical,
romantic, or contemporary work
A movement in serial technique
A freely composed work

Performance of Early Music

Applied Instrumental Study	8
Music Literature 501, 502	4
Music Literature 503	2
Music Literature 504	2
Music Literature 513, 514	4
Performance of Early Music 501, 502 or 503, 504	4
Performance of Early Music 601, 602 or 603, 604	4
Elective	4
	<hr/> 32

Vocal Accompaniment

Private Study	8
Music Literature Elective	4
✓ Piano 503, 504	4
✓ Piano 505, 506	4
✓ Voice 401, 402	4
Theory 403K, 404K	4
Elective	4
	<hr/> 32

Music Literature

Music Literature 513, 514 ✓	4
Music Literature 515, 516 ✓	4
Music Literature 615, 617	4
Electives	20
	<hr/> 32

*all jazz courses lend
graduate credit*

Jazz

Applied Jazz:

Private Study (1 hour per week for 2 years)	16
Electives	16
	<hr/> 32

Jazz Composition:

Private Study (1 hour per week for 2 years)	16
Electives	16
	<hr/> 32

Artist's Diploma

This program is offered in piano, organ, harpsichord, guitar, voice, string, brass, woodwind instruments, applied jazz and for the Fellowship String Quartet. Candidates for admission must possess a highly advanced technique and the artistic and personal qualifi-



Joseph Silverstein.



The Conservatory Collegium Musicum.

cations necessary to their success as performers. Admission is by audition only and necessarily limited to students of outstanding ability.

Requirements for Admission. Candidates must hold the Bachelor of Music degree, equivalent qualifications, or a diploma in performance. They must give evidence of substantial and varied repertory as well as considerable public experience. They will demonstrate their musical achievement before an appropriate jury.

Candidates who intend to apply for financial assistance should so state when the admission application and supporting documents are submitted.

Requirements for the Artist's Diploma.

Candidates for the Artist's Diploma are relatively free from course work in order that they may spend an intensive period of study on their chosen instrument. It is assumed, however, that such candidates will profit by certain related studies as designated by their principal advisor or the Dean. The minimum residency requirement is two years.

All candidates must present a complete public recital at the Conservatory during each year of study. They are expected to participate in other Conservatory performance activities, such as orchestra and chamber music. The final recital will be considered the final audition, and the diploma will be authorized by an appropriate jury on the basis of that recital.

DESCRIPTION OF COURSES

Courses in the 100 series are primarily for freshmen, in the 200 series for sophomores, in the 300 series for juniors and in the 400 series for seniors. Courses in the 500 and 600 series are primarily for graduate students. Courses in the undergraduate numbers, having the suffix "G" are open to graduate students for credit and graduate course numbers with the suffix "U" are open to undergraduate students for credit. Graduate courses in the 600 series always indicate the second year of a two year sequence of courses.

Each credit (except those given for private instruction) represents one hour per week of class work per semester.

Students may also elect courses at Simmons College. For additional information, see page 73.

Piano

Piano Workshop. Weekly meetings provide a forum for exchange of information and ideas among all students and faculty in the Piano Department, as well as any other interested members of the Conservatory community. Many sessions will take the format of the Master Class, affording students the opportunity of becoming acquainted with a wide range of repertory and making it possible for all present to profit from the diverse views of the Piano faculty on such matters as interpretation, technique, and teaching methods and approaches. On other occasions, members of the faculty will discuss such topics as practice procedures, stylistic traditions, the relationship of analysis to performance, the philosophy of performance, the piano as an ensemble

instrument, problems of accompanying, contemporary keyboard trends, and other subjects of general interest. Whenever possible, visiting artists, teachers, and composers will be invited to address the Workshop or participate in one of its discussions.

Under the direction of Mr. Sherman,
Mr. Rosenbaum and Members of the
Department *non credit course*

Piano 101, 102; 201, 202. *Piano Class.*

Designed to develop basic keyboard ability for non-piano majors. Each semester is oriented toward a specific musical problem. The areas individually emphasized are keyboard harmony, technique, musical form and repertory (including contemporary works and transcriptions). The course prepares the student for the Conservatory's undergraduate piano proficiency examination and cultivates those sight-reading and performance skills deemed essential to general musical competence.

1 credit per semester

Piano 401G, 402G. *Survey and Practicum.*

A critical exploration of the materials and approaches to piano teaching from the primary to early advanced levels, and including available resources for contemporary music. Visiting lecturers discuss special aspects of teaching such as editing, improvisation, etc. Liaison with the Preparatory Division insures that students will have opportunities to observe and participate in the education and training of young musicians. An hour's required teaching per week is supervised by the course instructor.

Mrs. Canaday *2 credits per semester*

Piano 403G, 404G. Vocal Accompaniment.

A practical training in the art of accompanying vocal music for advanced piano students.

Participants have an opportunity to prepare classical and modern repertory in collaboration with voice students.

Mr. Rogers, Mr. Moriarty
2 credits per semester

Piano 501, 502. Opera Accompaniment.

Keyboard reduction of opera and oratorio scores. Study of arias and ensembles from the standard opera and oratorio repertoire. Discussion of traditional cuts, variants, and performing styles.

Mr. Moriarty 2 credits per semester

Piano 503, 504. Advanced Vocal Accompaniment. A course designed for advanced pianists and vocal accompaniment majors to acquaint them with a broad scope of the literature for voice and piano from baroque through contemporary. Frequent opportunities to prepare specific items with singers will be offered.

Mr. Rogers 2 credits per semester

Voice

Voice 101, 102; 201, 202. Voice Class.

A course to acquaint non-vocal majors with the basic principles of voice production. Much attention is given to the problems of the teacher in vocal school music, at both the elementary and secondary school levels. Students gain a knowledge of the young voice and learn to evaluate vocal sound, especially good choral tone. Class groups are small (4 to 6 students) to allow participation and discussion.

1 credit per semester

Voice 401, 402. Diction for Singers. A course designed to acquaint the voice student with techniques of enunciation and projection, as well as accurate pronunciation in Italian, French and German. A comparison

of sung and spoken languages, including a study of phonetics and the International Phonetic Alphabet. 2 credits per semester

Voice 403G, 404G. Vocal Techniques and Repertory. A study of the development of the vocal art from Monteverdi to the present day. Members of the class prepare representative works by the major song composers. Attention is given to study methods, textual and musical analysis and the basic recital techniques of communication and projection.

Mme. Koster, Mr. Moriarty and Members of the Department 2 credits per semester

Voice 405G, 406G. Voice Pedagogy. The study of current techniques in voice pedagogy, examined through discussion, lecture, interview, demonstration and outside reading. In the second semester, class members are assigned to teach students who have had no prior vocal training.

Members of the Department
2 credits per semester

Voice 501, 502. Repertory Coaching. Private instruction in the interpretation of vocal repertory. This course available only by special arrangement and by payment of an additional fee.

Mr. Moriarty, Mr. Rogers
2 credits per semester

Opera

Opera 501, 502; 601, 602. Opera Production. Private study of all aspects of staging, coaching and conducting opera. Majors have one hour private study each week.

Mr. Strasfogel
4 credits per semester (non-major 2)

Organ

Organ 301, 302. Improvisation. Special study of the problems of extempore service

playing, for Organ majors. Offered in alternate years with Organ 401, 402.

2 credits per semester

Organ 401, 402. *Organ Design, Repertory and Conducting (Seminar).* A course designed to explore various aspects of church music in their practical application. The materials of church music will be examined, including choral and organ music. As much instruction and practice in choral conducting will be given as is advisable and practical. Organ design and the design of those parts of the church which concern the physical location of the organ will be thoroughly explored. Visits will be made to churches and instruments. Offered in alternate years with Organ 301, 302.

2 credits per semester

Composition

Composition 401G, 402G. *The Structure of Certain Pitch Systems.* Each of the possible collections of at most twelve notes is investigated in order to discover its fundamental structure, system potential, and usefulness as a basis for music. Special emphasis is given to the tonal and twelve tone systems in theory and analysis.

Mr. Martino *2 credits per semester*

Composition 403G, 404G. *Composition for Non-Majors.* A class intended primarily for students who are not composition majors, but who wish to work in composition. The purpose of the course is, through composing, to deepen their experience of musical structure and contemporary techniques.

Mr. Cooke *2 credits per semester*

History and Literature of Music

Music Literature 101, 102. *Introduction to Music Literature.* A general survey of all

musical periods and styles. This course is designed to introduce the student to the vast and rich expanse of our musical culture. In a confrontation with the literature of music, as viewed both in terms of the historical context and the intrinsic characteristics of styles and periods, the student will hopefully acquire an understanding of his own relationship to the larger meaning of the art of music.

2 credits per semester

Music Literature 201, 202. *Gregorian Chant through J.S. Bach.* Through lecture, performance, listening and discussion, the study of European music from the beginnings of polyphony through the sons of J.S. Bach.

Mr. Pinkham *2 credits per semester*

X Music Literature 301, 302. *Haydn and Mozart to the Present.* The study of style and form from the time of Mozart and Haydn to the present. The music studied includes all media: symphonic works, chamber music, lieder, opera, oratorio and ballet. The emphasis is on the development of style and transformation of forms in the hands of successive composers. Music is heard on recordings and, whenever possible, in performances by members of the class.

Mr. Cooke *2 credits per semester*

Music Literature 501, 502. *Renaissance Music (Seminar).* Seminar on music from Machault through Byrd. Topics to be discussed will include sonorities, instruments, rhythm, tuning and temperament, role of music in Renaissance society, practical problems in performing this music today, such as scoring of a cappella works, substitution of instruments, etc. The discussions and papers will be, when practical, complemented by class performance. *2 credits per semester*

Music Literature 503. *Baroque Music (Seminar)*. Seminar on music of the Baroque era with particular emphasis on the elements of style which subsequently influenced J.S. Bach. National styles, ornamentation and improvised embellishments, rhythmic alterations, expression, etc. 2 credits

Music Literature 504. *Music of J.S. Bach (Seminar)*. Seminar on the music of J.S. Bach, with particular emphasis on the large choral works, the Brandenburg Concerti and the keyboard works. The discussions and papers will be, when practical, complimented by class performance. 2 credits

Music Literature 505, 506. *Music of the 18th and 19th Centuries (Seminar)*. Through analysis, this course examines the sources of power and expressiveness in the symphonies and quartets of Haydn, operas of Mozart, large works of Beethoven, compositions by Schubert, Schumann, Chopin, Berlioz, Verdi, Wagner, and Brahms. Individual oral reports and papers are presented and discussed.

Mr. Cooke 2 credits per semester

Music Literature 507, 508. *Techniques of Twentieth-Century Composition*. Beginning with Debussy and Stravinsky, characteristic aesthetic approaches and techniques are examined and illustrated. Class members give lectures on the treatment of these techniques in individual works. Study continues with Hindemith, Bartók, Schoenberg, Berg, Webern, Milhaud; Ives, Sessions, Carter and American and European composers of the younger generation.

Mr. Cooke 2 credits per semester

Music Literature 509, 510. *History of Keyboard Literature*. The course surveys the entire history of music for organ, harpsichord, and piano from the fourteenth century

through the twentieth. The emphasis is equally on acquiring direct knowledge of the important literature through listening and performance, and on background and historical readings.

Dr. Sutton 2 credits per semester

Music Literature 511U, 512U. *Textual Criticism for the Performer*. Seminar devoted to a detailed study of the autographs and first editions of various works in the standard concert repertory for the purpose of evaluating current editions. Individual analysis of these basic sources and research into pertinent bibliographical and historical data will be required. Discussions and demonstrations through performance will dwell on interpretive matters often obscured by biased and arbitrary editorial changes.

Mr. Beck 2 credits per semester

Music Literature 513, 514. *Research in Music Literature*. The purpose of the course is to acquaint the student with research tools and materials essential to his field. By means of individual and class projects, papers and oral reports, he learns sophisticated techniques of library research, the books, periodicals, musical editions, and recordings which are most pertinent to his work today, and how to present his findings in a logical and accurate way. The course is designed to fit the academic needs of the practical musician. Dr. Sutton 2 credits per semester

Music Literature 515, 516; 615, 617. *Music Literature Conference*.

Mr. Cooke 2 credits per semester

Chamber Music

Chamber Music 401G, 402G. *Beethoven String Quartets (Seminar)*. This Seminar proceeds in an unorthodox manner by sep-

arately examining different form types: Variations and Scherzi are studied in the first semester, selected Sonata structures and the Great Fugue are examined in the second semester, thereby tracing Beethoven's compositional evolution. Individual movements are assigned to students for a report which forms the basis for discussion.

Mr. Kolisch 2 credits per semester

Chamber Music 403G, 404G. Schoenberg (*Seminar*). In the first semester tonal chamber music works by Schoenberg are analyzed, and "Pierrot Lunaire" is studied as an example of "free atonality." In the second semester dodecaphonic pieces are analyzed.

Mr. Kolisch 2 credits per semester

Chamber Music 501U, 502U. *Theory of Performance.* Theory of Performance constructs the epistemological basis for performance as a *disciplina sui generis*, detached from instrumental instruction. The content and meaning of the notational signs are systematically examined and defined as "elements of performance." By extracting a maximum of objective information from these signs, the areas of interpretation, namely subjective decisions, are narrowed. In the second semester the theory is applied to practical exercises.

Mr. Kolisch 2 credits per semester

Chamber Music 503U, 504U. *Contemporary String Techniques.* Begins with a preparatory period of notational, rhythmic, dynamic, and metronomic exercises. Performance assignments which will be discussed in class will then be used to study the technique as it is applied. Works include Webern, Op. 5, Schoenberg *Concerto* and *Phantasy*, Babbitt *Sextets*, Takahashi *Stoichea*, as well as selections from contemporary orchestral literature (Babbitt, Martino, Penderecki, Xenakis). Mr. Zukofsky 2 credits per semester

Theoretical Studies

Theory 100. *Fundamentals of Music.* A remedial course for those whose knowledge of basic terminology and skills does not permit admission to the freshman courses. Fundamentals of notation and terminology.

non credit course

Theory 101, 102. *Introduction to Theory.* Terminology and notation. Basic tonal melodic singing and hearing. Meter, conducting patterns and rhythmic practice. Introduction to elementary contrapuntal theory and tonal harmony. Hearing and keyboard practice and basic harmonic progressions. Relationship of theory to performance. 6 credits per semester

Theory 201, 202. *Tonal Music.* Continuation of tonal melodic hearing and sight singing. Writing, analysis, hearing and keyboard practice of tonal harmony. Introduction to compositional elaboration (motivic development, linear prolongation, phrase structure, variation) by composing, analysis, hearing, and keyboard practice. 6 credits per semester

Theory 301, 302. *Analysis of Advanced Tonal and Chromatic Works.* Practice of the techniques of musical analysis — melodic, contrapuntal, harmonic, and rhythmic — necessary for the understanding of a musical work. Introduction to chromaticism. Performance implications of analytic conclusions.

2 credits per semester

Theory 303, 304. *Intermediate Ear Training and Rhythmic Practice.* Advanced sight singing with particular reference to intervallic hearing and intonation problems in tonal harmony. Advanced rhythmic problems.

2 credits per semester

All 305 courses will deal with musical materials already studied in Freshman and Sophomore

courses, as well as those areas covered in 301, 302, 303 and 304.

Theory 305K, 306K. Keyboard Harmony.

Application of theoretical skills to the keyboard. Harmonization, reading techniques, transposition, modulation and rhythmic problems. Individual performance will be stressed. For keyboard majors.

2 credits per semester

Theory 305I, 306I. Performance Techniques.

Application of theoretical skills to the orchestral instrument. Reading, transposition, clefs, voice leading in harmonic progressions, rhythmic problems, the relationship of meter to phrase structure, structural factors in performance. Performance problems analyzed in terms of larger theoretical precepts. For instrumental majors. *2 credits per semester*

Theory 305V, 306V. Performance Techniques.

Application of theoretical skills to the voice and vocal literature. Intensive practice in reading and sight singing, clefs, voice leading in harmonic progressions, rhythmic problems, structural factors in performance. Practice in simple vocal accompaniments and keyboard performance. Performance problems analyzed in terms of larger theoretical precepts. For vocal majors.

2 credits per semester

Theory 307G, 308G. 16th Century Counterpoint. A study of the sixteenth-century vocal style through analysis of composition and exercise in two-part and three-part counterpoint. Writing of motets and other forms of vocal composition. Offered in alternate years with Theory 407G, 408G.

2 credits per semester

Theory 309G, 310G. Orchestration. The sonoral possibilities and mechanics of instruments, as well as their acoustical basis. Analy-

sis of their orchestral uses. Arranging and writing for various instrumental groupings.

2 credits per semester

Theory 401, 402. Analysis of Contemporary Music. Practice of the techniques of musical analysis – melodic, contrapuntal, harmonic, textural, and rhythmic – necessary for the understanding of contemporary music. Introduction to non-tonal music. Performance implications of analytic conclusions.

4 credits per semester

All 403 courses will deal with twentieth century musical materials.

Theory 403K, 404K. Contemporary Performance Techniques. Laboratory in contemporary keyboard problems. Contemporary rhythmic and metric practices. Structural and stylistic factors in performance. For keyboard majors.

2 credits per semester

Theory 403I, 404I. Contemporary Performance Techniques. Laboratory in contemporary instrumental problems. Contemporary rhythmic and metric practices. Practice in intervallic hearing and pitch relationships in non-tonal music. Structural and stylistic factors in performance. For instrumental majors.

2 credits per semester

Theory 403V, 404V. Contemporary Performance Techniques. Laboratory in problems of contemporary vocal music. Contemporary rhythmic and metric practices. Practice in intervallic hearing and pitch relationships in non-tonal music. Structural and stylistic factors in performance. For vocal majors.

2 credits per semester

Theory 405G, 406G. Solfège. Dandelot – Practical Manual for the study of the G, F, and C clefs. Dannhauser – solfège des solfèges, Books I and II (G and F clefs). Bona – Rhythmical articulation. Dictation, intonation,

rhythm, sight reading.

Mr. Bernard 2 credits per semester

Theory 407G, 408G. *18th Century Counterpoint.* A study of the eighteenth-century instrumental style. Writing of chorale-preludes, two-part and three-part inventions, and introductions to fugue. Analysis of the Bach Inventions, Well Tempered Clavier, and Art of the Fugue. Offered in alternate years with Theory 307G, 308G.

2 credits per semester

Theory classes numbered from 501 to 510 are primarily for graduate theory and composition majors. Classes numbered from 511 through 516 are open to any qualified graduate student.

Theory 501, 502; 601, 602. *Theory Conference.* Graduate theory majors are expected to undertake specific projects in analysis and various aspects of compositional techniques. These are examined in private conference.

Mr. Cogan, Mr. Oster 2 credits per semester

Theory 503, 504; 603, 604. *Problems in Theory.* The seminar is devoted to certain selected problems in analytic or theoretical areas (rhythm, harmony, line, texture, structure), the emphasis to fall each year on different problems and on different musical periods. For graduate theory and composition majors, as well as other qualified students (by permission of the instructor). (May only be taken a second year for credit as 603, 604 by permission of the department chairman.)

Mr. Cogan 2 credits per semester

Theory 505, 506. *History of Theory.* The evolution of music theory, the major theoreticians, their thought, and their relationship to musical works, as well as the history of ideas.

2 credits per semester

Theory 507, 508. *Schenker's Theories of Music.* An intensive course in analytic thought

of the eminent Austrian theorist. Analysis of baroque, classical and romantic works according to Schenker's principles.

Mr. Oster 2 credits per semester

Theory 509U, 510U. *Advanced Orchestration.* A study of the textural and sonoral possibilities of the orchestra. Analysis of examples from the history of music, and scoring of keyboard music or of original material for orchestra.

2 credits per semester

Theory 511, 512. *Orchestration for Conductors.* A study of instruments and their mechanics. Investigation of textural and sonoral possibilities of the orchestra through intensive analysis of the literature. Performance and stylistic implications. Scoring and re-scoring of works for practical considerations. Study of transcriptions. 2 credits per semester

Theory 513, 514. *Interpretive Analysis.* A graduate course in analysis for performers. The student is introduced to important concepts of rhythmic, linear, harmonic and structural analysis. The performance implications of analytic conclusions are intensively studied and applied. Music of many periods is examined, and the student will analyze works from his own area of specialization.

(Note: in addition to the class meeting of two hours per week as above, a weekly performance laboratory will be held.)

Mr. Cogan 2 credits per semester

Theory 515U, 516U. *Advanced Solfège.* For those who can successfully pass Dannhauser #2 and Bona. Dandelot – Practical manual for the study of the G, F, and C clefs. Dannhauser – solfège des solfèges, Book III (treble, bass, soprano, alto, tenor clefs). Rueff – studies in intervals (intonation). Weber – Rhythmical reading. Dictation (intonation, modulations –

rhythms), sight reading.

Mr. Bernard 2 credits per semester

Performance of Early Music

P.E.M. 301G, 302G. *Continuo Class.* Historical survey and practical realization of figured basses at the harpsichord of music from 1600 to 1770. Tuning, regulation and maintenance of harpsichords. Required for harpsichord majors. Open as an elective to other students.

Mrs. Keaney 1 credit per semester

P.E.M. 401G, 402G. *Advanced Continuo Class.* Continuation of P.E.M. 301G, 302G. Performance of works from figured and unfigured basses and study of contrasting styles of continuo practices in early and late Baroque. Required for harpsichord majors. Open as an elective to other students.

Mrs. Keaney 1 credit per semester

P.E.M. 403G, 404G. *Introduction to Early Music.* Study of early instruments with field trips to the Boston Museum of Fine Arts and to workshops of Boston instrument makers. Survey of repertory. Study of selected chamber and vocal works and performance in class. By audition only.

Mrs. Keaney, Mr. Pinkham
2 credits per semester

P.E.M. 501U, 502U; 601U, 602U. *Ars Nova and Renaissance Music.* Study of performance practice and literature of the 14th through 16th centuries. Works studied in class will be performed publicly. By audition only. Limited to a quartet of solo singers, viols, harpsichord, recorder, vielle, lute, crumhorn, etc. The Conservatory owns a limited number of early instruments which students may play.

Mr. Pinkham 2 credits per semester

P.E.M. 503U, 504U; 603U, 604U. *Baroque Music.* Study of performance practice and literature from 1600 to 1750. Works studied in class will be performed publicly. By audition only. Limited to solo singers, 2 violins, violoncello, bass viol, baroque lute, harpsichord, oboe, bassoon, transverse flute and recorder.

Mr. Pinkham 2 credits per semester

✕ **P.E.M. 505, 506.** *Music and the Dance.* Various aspects of the relationship between dance and music are explored through surveys of ethnic folk dances of the Orient, Africa, South America, Europe and of Western dance and dance music. Films and demonstrations. A study is made of interrelated roles of the choreographer and composer in 20th century dance. Skills necessary for performance are learned with emphasis on recent historical research in the field of court dances and the Renaissance. Eventual joint performance with Collegium Musicum.

Dr. Sutton 2 credits per semester

P.E.M. 507U, 508U. *String Techniques of the 17th and 18th Centuries.* Studies in the contemporary approach to instrument and bow, with emphasis on practical application in modern performance. Research will be conducted into the early styles of playing as recorded in the treatises and other sources and appraisals made of current literature on the subject. Discussions and papers will be complemented by individual practice and rehearsal of ensemble works for the Collegium Musicum concerts. Mr. Beck 2 credits per semester

Music Education

Music Education 101, 102, 201 and 202 courses are fundamental homogeneous classes for the instruments as listed:

Music Education 101B, 102B. *Applied Music II (Trumpet Class).* 1 credit per semester

Music Education 101W, 102W. *Applied Music II (Clarinet Class).* 1 credit per semester

Music Education 101S, 102S. *Applied Music II (Violin Class).* 1 credit per semester

Music Education 101C, 102C. *Applied Music II (Cello Class).* 1 credit per semester

Music Education 201B. *Applied Music II (Trombone Class).* 1 credit

Music Education 201W. *Applied Music II (Oboe Class).* 1 credit

Music Education 201S, 202S. *Applied Music II (String Pedagogy).* 1 credit per semester

Music Education 202P. *Applied Music II (Percussion Class).* 1 credit

All Applied Music II schedules must be approved by the Department Chairman.

Music Education Majors will take 8 credits in a combination of Applied Music II, Voice Class and Piano Class.

Combinations of Applied Music II, Voice Class and Piano Class:

Brass Applied Major

Piano class 4 credits

M.E. 101W, 102W 2 credits

M.E. 202W 1 credit

M.E. 202P 1 credit

Woodwind Applied Major

Piano Class 4 credits

M.E. 101B, 102B 2 credits

M.E. 201B 1 credit

M.E. 202P 1 credit

String Applied Major

Piano Class 4 credits

M.E. 101S, 102S

or 101C, 102C 2 credits

M.E. 201S, 202S 2 credits

Percussion Applied Major

Piano Class 4 credits

M.E. 101W, 102W 2 credits

M.E. 101B, 102B 2 credits

Piano and voice major's Applied II schedules and exceptions for Brass, Woodwind and Percussion can be made only with the approval of the Department Chairman.

Music Education 301, 302. *Music in Elementary Education.* A study of the place of music in the elementary curriculum projected against a background of practical conditions; procedures for the realization of valid objectives; study of supervisory and teaching procedures to determine their aesthetic values and practical uses in the education of children; vocal and instrumental problems; demonstration teaching; curriculum planning.

Mrs. Whitney 2 credits per semester

Music Education 401, 402. *Music in Secondary Education.* A study of the function of music in the general education of youth; a detailed consideration of the musical activities, courses and services suitable to the curriculum of modern secondary schools of various levels; problems arising from such limitations as school size, class schedule, and budget; procedure and materials; study of the good teacher and supervisor; and exploration of contemporary compositions and their educational implications will be explored.

Mr. Alper 2 credits per semester

Music Education 403, 404. *Instrumental Methods.* A study of the problems involved in planning and developing a complete program of instrumental music from earliest grade levels to community levels.

2 credits per semester

Music Education 405. *Educational Psychology.* Psychology of learning and teaching;

particular problems of education for musical growth. 3 credits

Music Education 406. *Philosophy of Education.* Discussion of the nature and scope of philosophies of education. Some time is spent on the work of particular philosophers, to examine their views as to the nature of man and to draw implications for educational practice. 3 credits

Music Education 407. *Practice Teaching.* Application of the materials of Music Education 301, 302, 401 and 402. Students are assigned to school systems in the Greater Boston area, where they serve as practice teachers under the supervision of the local directors of music and members of the music education department. A minimum of 150 clock-hours of teaching required. 6 credits

Music Education 408. *Materials and Conducting.* A laboratory for the study and evaluation of vocal and instrumental material for the school music program. Seniors will gain experience in conducting techniques through regular weekly assignments.

Mr. Alper 2 credits

Music Education 501, 502. *Contemporary Composition.* Exploratory compositions for various instruments and sonorities using 20th century techniques of pitch organization. All music written for class will be performed and evaluated by the class. Educational implications for all grade levels based on Bruner's "structure", post-holing and other contemporary educational theories will be considered.

Mr. Alper 2 credits per semester

Music Education 503, 504. *Supervision.* A seminar in the principles and techniques of supervision in the public school system and their application to specific problems of learning, with emphasis upon evaluation and im-

provement of the teacher-learner relationship in the public schools. 2 credits per semester

Music Education 505, 506. *Music in Higher Education.* A study of the development of music offerings at the college level for the training of teachers. The course will consider curricular patterns, the relation of music to other college subject areas, and the problems of teacher certification.

Mrs. Whitney 2 credits per semester

Jazz

Jazz 201, 202. *Black Music in America (Its History and Analysis).* A general survey of Afro-American music in the U.S., traced from its origins in Africa to the present. The course is intended to introduce the student to the vast and rich expanses of black musical culture, both from a musical and socio-historical standpoint. The emphasis of the course will be on jazz, its history, and an analysis of the contributions of its major innovative figures. In addition, the sources and origins of jazz, as well as their contemporary extensions will be studied. It is hoped that by placing Afro-American music in its proper perspective the student will be able to better understand the present-day black man and his music.

2 credits per semester

Jazz 301, 302. *Advanced Jazz Performing Techniques.* Ensemble workshops in advanced improvisational and compositional techniques related to the field of jazz. Small groups with interchangeable personnel and instrumentation. 2 credits per semester

Jazz 303, 304. *Jazz Theory and Arranging.* A course designed to introduce the student to theory and harmony in the jazz idiom. Course work will involve analyzing works from the standard jazz repertory for both large

and small ensembles, and composing and arranging works for ensembles of varying sizes and instrumentation.

2 credits per semester

Jazz 401, 402. *Advanced Jazz Workshop.* A continuation of Jazz 301, 302, with emphasis on the performance and analysis of various styles of improvisation, ranging from standard practices to freer forms of contemporary music. Small ensembles with varied instrumentation.

2 credits per semester

Jazz 403, 404. *Jazz Orchestration.* A course of study in orchestration, primarily in jazz, but relating as well to non-jazz instrumental areas. The intent is to provide the jazz-oriented student with analysis and practice of "classical" and contemporary non-jazz techniques, and conversely, to introduce the "classically-oriented" student to jazz instrumentation and arranging.

2 credits per semester

Conducting

Conducting 401G, 402G. *Orchestral Conducting.* Study of scores and baton techniques. Includes a general survey of orchestral literature.

2 credits per semester

Conducting 403G, 404G. *Choral Conducting.* Survey course including baton and rehearsal techniques. Conducting in classroom. Literature ranging from the sixteenth century to the present. Program planning.

Mrs. deVaron *2 credits per semester*

Conducting 501U, 502U; 601U, 602U. *Advanced Orchestral Conducting.* Advanced study of baton techniques, score analysis, instrumental and stylistic problems, rehearsal techniques. Detailed work on major works of the repertory, from the eighteenth century to the present. Practice and work with

New England Conservatory Orchestra and Repertory Orchestra.

2 credits per semester

Conducting 503U, 504U. *Advanced Choral Conducting.* Similar to undergraduate course, but includes work on music of greater complexity. Detailed analysis of larger choral works. Mrs. deVaron *2 credits per semester*

Humanities

Humanities 101, 102. *An Introduction to Major Modern Systems of Analytical Thought.* Seminal works from the intellectual history of our civilization will be the subjects of guided class discussion and student papers.

3 credits per semester

Humanities 201, 202. *The Major Traditions in Western Literature.* An approach to classic works from the history of Western Civilization: close reading of the works themselves; examination of the works' relation to their socio-cultural contexts; and delineation of major continuous traditions in the literature (e.g., theories of the nature of man, the nature of heroism, the nature of justice).

3 credits per semester

Humanities 301, 302. *Pre-twentieth Century Societies.* Problems in the comparative study of primitive, classical, medieval, Renaissance, and early modern societies.

3 credits per semester

Humanities 401G, 402G. *Twentieth Century Societies.* Comparative study of the consequences for culture of the major contemporary social situations and systems.

3 credits per semester

Humanities 403G, 404G. *Poets of the English Language.* A study of English lyric and narrative poetry from the Middle Ages

through the nineteenth century: Chaucer, Spenser, Donne, Milton, Pope, Blake, Keats and others.

Mr. Moore 2 credits per semester

Humanities 501U, 502U. Modern Poetry. A study of the works of William Butler Yeats, T.S. Eliot, Gerard Manley Hopkins, W.H. Auden, and others.

Mr. Moore 2 credits per semester

Languages

French 101, 102. Elementary French. A course designed to give the beginning student an oral command of French, with a basic vocabulary and some grammar. This will be achieved by three hours of class weekly plus at least one hour of laboratory.

Mrs. Harris, Mrs. Tronerud
3 credits per semester

French 201, 202. Intermediate French. A continuation of French 101, 102, it will still be orally oriented, but with a greater emphasis placed on grammar and written work. A few literary works will also be introduced.

Mrs. Tronerud 3 credits per semester

French 301G, 302G. Readings in French Literature. Offered in 1970-1971.

2 credits per semester

French 401G, 402G. Readings in French Literature of the 20th Century. Representative modern works. There will be a weekly French table at lunchtime.

Mrs. Tronerud 2 credits per semester

German 101, 102. Elementary German. Introductory grammar and composition; emphasis on oral training; reading selections from German sagas and fairy-tales. One hour drill in the language laboratory is required of all students.

Mrs. Reutlinger 3 credits per semester

German 201, 202. Intermediate German. Advanced grammar and composition; introduction to the German literature of the late eighteenth century to the twentieth century (Sturm und Drang, Spät-Romantik), especially in relation to its contribution to German "Lieder" and other music.

Mrs. Oldenburg, Mrs. Reutlinger
3 credits per semester

German 301G, 302G. Literature. Reading and discussion of J. Eichendorff *Aus dem Leben eines Taugenichts*, Thomas Mann *Tonio Kröger*, E.T.A. Hoffmann *Don Juan*, E. Mörike *Mozart auf der Reise nach Prag*. Students are urged to participate in the weekly conversational lunch hours to be arranged by the instructor. At this time literature covered in class and current events will be discussed in the language studied.

Mrs. Oldenburg 2 credits per semester

Italian 101, 102. Elementary Italian. This course for beginners combines very intensive work in oral expression with a study of elementary grammar and introductory readings. One hour drill in the language laboratory is required of all students.

Mrs. Yona 3 credits per semester

Italian 201, 202. Intermediate Italian. The aim of this class, a continuation of Italian 101, 102, is to increase the student's active command of the language through the reading of selected modern prose, through oral reports, and through grammar review and composition. Mrs. Yona 3 credits per semester

Italian 301G, 302G. Twentieth Century Literature. Readings in 20th Century Literature with discussion and emphasis on oral expression. From Pirandello to Calvino.

Mrs. Yona 2 credits per semester

EXPENSES

The tuition rates listed below represent only the second increase made in a period of twelve years, the most recent increase in 1968-1969. These charges cover just slightly more than one-half the cost of educating the student body. The balance is met by the Conservatory's own funds, and by gifts and bequests; and to this extent each student is the beneficiary of considerable financial assistance. The Conservatory will make every effort to further aid students in the form of scholarships, and financial assistance (see pages 65 and 67). Government funds are also available for those who qualify (see page 67).

Undergraduate Tuition (per academic year)

Bachelor of Music degree	\$2000.00
Diploma	\$1500.00

The tuition charge covers all required class and private instruction as listed in the curricular outlines. There is an additional charge for extra instruction undertaken at the student's option.

Graduate Tuition (per academic year)

Master of Music Degree	\$1600.00
Artist's Diploma	\$800.00-1600.00
Additional graduate courses (in class), per credit	\$100.00

The basic tuition charge for an applied music major covers private instruction and a maximum of two courses. In the case of other majors, the tuition covers four courses. Undergraduate deficiency courses may be taken at no additional charge.

Dormitory Charges

Room (double occupancy) and Board	\$1200.00
Room (single occupancy) and Board	\$1400.00
Medical Fee (including health insurance as described on page 64)	\$ 100.00
Board includes breakfast and dinner, seven days per week.	

Practice Charges (Optional)

Practice facilities are provided free for all instruments other than harpsichord, percussion and organ. Annual fee for these instruments at the following rates:

Harpsichords (no time limit)	\$100.00
Percussion Rooms (no time limit)	\$ 50.00
Organs (no time limit)	\$100.00

Rental of Instruments

A limited number of orchestral instruments are available for rental to students at reasonable rates and by special arrangements.

Incidental Charges and Fines (charged when applicable)

Application Fee (all new students)	\$15.00
Advanced Standing or Make-up Examinations, each	\$ 5.00
Late Registration Fine	\$25.00
Course Change Fee	\$ 4.00
Auditing Fee, per course per semester .	\$25.00
Dossier for Job Placement (first 3 copies free)	\$ 5.00
Copies of Transcript (first copy free) . .	\$ 1.50
Any subsequent transcript order is \$1.50.	
Copies ordered at the same time are \$.50 each.	



President Schuller with students in the cafeteria.

Financial Regulations

Advance Deposits. Undergraduate and graduate applicants are required to make an advance tuition deposit of \$100 within two weeks after acceptance. This deposit is not refundable.

Currently enrolled undergraduate and graduate students are required to pay a \$100 advance tuition deposit for the succeeding year by June 1. This deposit is not refundable.

A deposit of \$100 must be submitted with the dormitory reservation for the succeeding year by June 1. This deposit is not refundable.

Tuition and Dormitory Payments. All entering Freshmen are required to pay one-half of the tuition and, if applicable, one-half of the dormitory charges plus medical fee in full by September 1.

All entering Graduate Students are required to pay \$800.00 by September 1.

All other students are required to pay one-half tuition and, if applicable, one-half dormitory charges plus medical fee in full by September 1.

The balance of charges for *all* students is due in full on January 15.

Financial Assistance Awards. All Conservatory awards will be applied to second semester expenses. If an award exceeds the anticipated total expenses for the second semester, the excess amount of that award will be applied to the first semester's expenses and will be reflected in the fall billing. (It should be noted that any Government financial assistance award is applied to a student's expenses in two equal semester payments.)

Description of Charges and Fines. An application charge of \$15 is required of all under-

graduate and graduate applicants. This fee is not refundable, nor is it applicable to tuition or to other charges.

A \$5 charge is made for each examination taken to establish advanced standing or to make up a regular examination.

A late registration fine of \$25 will be charged currently enrolled or new students who in any way fail to comply with Conservatory regulations regarding registration.

A charge of \$4 will be made for any course change undertaken at the student's option or at other than specified registration periods.

A medical fee of \$100 is charged dormitory residents to cover clinical service by a licensed physician, emergency treatment by a resident nurse, and infirmary care. Included in this fee is the Health Insurance described on page 64.

Payment Plans. The Conservatory does not offer any payment plan other than that explained above. However, realizing that some parents prefer to pay tuition and dormitory fees in equal monthly installments during the academic year, the Conservatory has made arrangements with two commercial firms for the payment of tuition and dormitory fees on this basis. Tuition and dormitory deposits are advance payments, non-refundable, and are therefore excluded from these payments. Listed below are the firms:

Education Funds, Inc. A revolving credit protection plan designed by Education Funds, Inc., of Providence, Rhode Island, enables parents to meet college costs in monthly installments. The parent may establish a line of credit upon which he draws for tuition,

room and board, fees, and any other education expenses. This line of credit may cover from one to four years of education and can be completely protected by life and disability insurance offered at attractive group rates. Insurance, if elected, becomes effective as soon as a line of credit is established. However, no payment is required until Education Funds, Inc. disbursement exceeds one full payment. For additional information write Education Funds, Inc., Howard Building — Box 4, Providence, Rhode Island 02903.

College Aid Plan, Inc. A national organization specializing in student financing provides funds for any or all Conservatory expenses with low cost, monthly payment programs which include broad insurance protection. Terms range from 9 months to 72 months depending upon needs. Although the New England Conservatory is agreeable to CAP's sending details of this program to parents, its use is entirely at the parents' option. Further details may be obtained by writing directly to College Aid Plan, Inc., 1008 Elm Street, Manchester, New Hampshire 03101.

Veterans. The New England Conservatory curricula leading to the Bachelor of Music degree, the Diploma, and the Master of Music degree are approved by the Veterans Administration for veterans eligible to receive training benefits under Chapter 31 of title 38 (P.L. 894), Chapter 33 of title 38 (P.L. 550), and Chapter 35 of title 38 (P.L. 634).

Refunds. The Conservatory will refund all payments exclusive of advance deposits for withdrawals made within the first two weeks

of the start of each semester.

No refunds will be made after this time period.

An exception is made for dormitory residents in connection with the prepaid charge for meals which is refunded on a prorated basis computed from the end of the week in which withdrawal takes place.

Tuition Refund Plan. The Conservatory has many expenses of a continuing nature, such as faculty salaries and plant maintenance. In order to plan and maintain these services over the entire year, it is essential that the annual income from fees be assured. For this reason, it is understood that students are enrolled for the entire school year or such portion as may remain after the date of entrance. The fact that Conservatory fees are paid in two or more installments does not constitute a fractional contract.

In view of the foregoing and since no reduction or remission of fees can be allowed by the Conservatory for absence, withdrawal, or dismissal after the first two weeks of a student's enrollment, the Conservatory makes available, through A.W.G. Dewar, Inc., the Tuition Refund Plan — Broad Form which offers to parents the opportunity to guard themselves at small cost against possible loss in the event of withdrawal or dismissal from classes. A folder explaining this Plan will be mailed to the parents of all entering and returning students.

Personal Accounts. It is suggested that students maintain personal accounts in one of the many commercial banks in the immediate

neighborhood of the Conservatory. The Conservatory does not provide facilities for student accounts.

Medical Service for Dormitory Residents

Available to all dormitory residents are care in the dormitory infirmary and emergency treatment by a resident nurse. The Conservatory has arranged with a group of physicians for 24-hour-per-day telephone consultation and emergency treatment if necessary. The physicians hold clinics at the dormitory infirmary three times per week. Emergency hospital treatment is available at the Emergency Ward of the Massachusetts General Hospital, under the supervision of one of the Conservatory physicians.

Students requiring special attention may arrange visits with one of the physicians at his office. Charges for this additional service are nominal.

Health Insurance

Health Insurance providing sickness and accident benefits is available to all full time Conservatory students at very favorable group rate of \$100. This insurance covers a twelve-month period. The full benefits of this insurance are explained in a pamphlet sent to the parents of each entering and returning student. Parents and students are urged to read this pamphlet carefully and give this coverage serious consideration.

SCHOLARSHIPS, FINANCIAL ASSISTANCE, SPECIAL AWARDS

The New England Conservatory is a participant in the College Scholarship Service. Parents of all students who apply for scholarships are required to fill out the Parent's Confidential Statement (form obtainable from the high school guidance counselor or the College Scholarship Service) and send it to the College Scholarship Service, Box 176, Princeton, New Jersey 08540, before March 15. All other information and application blanks may be obtained by writing to the Financial Aid Officer, New England Conservatory.

All Conservatory awards will be applied to second semester expenses. If an award exceeds the anticipated total expenses for the second semester, the excess amount of that award will be applied to the first semester's expenses and will be reflected in the fall billing. (It should be noted that any Government financial assistance award is applied to a student's expenses in two equal semester payments.)

It is expected that all students who receive awards will participate in any authorized curricular or extra-curricular activity assigned to them.

Scholarship Awards

A Conservatory scholarship award may be granted to those students who have displayed outstanding ability on their major instrument, maintained a high level of accomplishment in theoretical and academic subjects, and distinguished themselves as good citizens of the Conservatory. A scholarship award is an honor award and should not be considered

solely as financial assistance. The recommendations, comments and observations of Faculty and Staff are most important in determining the recipients of scholarship awards. All scholarship awards granted to entering students are, therefore, conditional.

Funds available for scholarships are listed below. The Conservatory is now engaged in a special campaign to increase these funds.

Carl Baerman Scholarship
Louise Baker Scholarship
Anna C. Bird Scholarship
Edwin Perkins Brown Scholarship
Harriet Tilden Brown Scholarship
Samuel Carr Scholarships
Emily Allen Cates Scholarship
Chase Scholarship
F. Lyman Clark Scholarship
Class of 1912 Scholarship Fund
Alice Robbins Cole Fund
Converse Scholarships
M. Ida Converse Scholarships
Jennie L. Cox Scholarship
Lotta Crabtree Scholarships
David W. Cushing Scholarship
Mabel Daniels Scholarship
Oliver Ditson Scholarship
Robert G. Dodge Scholarship
Ellen B. Doe Scholarship
Henry Morton Dunham Fund
Henry T. and Mary W. Dunham Scholarship
Emma Eames Scholarship
Arthur F. Estabrook Scholarship
Mrs. Arthur F. Estabrook Scholarship
Maria A. Evans Scholarship

Margaret N. Fisher Scholarship	Phi Mu Alpha Sinfonia Scholarship
Arthur Foote Scholarship	Catherine E. Pitts Scholarship Award
Matilda Frelinghuysen Scholarship Fund	Marion S. Potter Scholarship
Fanny Elizabeth French Scholarship	Ralph Pottle Faculty Scholarship
Frances Phetteplace Fry Scholarship	Clara Kathleen Rogers Scholarship
Clara E. Getman Scholarship	Florence C. Rowe Scholarship Fund
Wallace Goodrich Scholarship	Rebecca F. Sampson Scholarship
Lucinda Gould Scholarship	Jesus Maria Sanroma Scholarship
Mary Frothingham Hooper Scholarship Fund	George Saunders Memorial Scholarship
John Collins Hurley Scholarship	Edmund H. Sears Memorial Scholarship
George B. Hyde Scholarship	Southwick Scholarship
Elma Igelmann Scholarship Fund	Alden Speare Scholarship
Rebecca Jackson Scholarship	Ruth Amelia Squire Memorial Fund
Hattie M. Jacobs Scholarship	Stern Family Memorial Scholarship
Martin Luther King Memorial Scholarship	Helen O. Storrow Fund
Julia Klumpke Scholarship Fund	Marie Sundelius Scholarship
W.H. Langshaw Scholarship	Josephine Outlaw Taliaferro Award
Rufus Edward Larcom Scholarship	Willem Valkanier Scholarship
Doris M. Lehmann Memorial Scholarship Fund	Helen E. Vickery Scholarship
Nettie E. Lentz Scholarship	Elizabeth Louise Walker Scholarship Fund
Agnes M. Lindsay Scholarship	Charles Warren Scholarship Fund
John Ellerton Lodge Scholarship Fund	Leo Weidhorn Scholarship
Anna M. Mason Scholarship	Westfield Foundation Scholarship
Elizabeth Henshaw Metcalf Memorial Fund	Weston Country Evening Concert Series Scholarship Fund
Mildred Miller Scholarship	Weston-Metropolitan Hammond Organ Club, Inc. Scholarship Fund
Oliver W. Mink Piano Fund	Weyerhaeuser Dean's Fund
Mrs. Oliver W. Mink Fund	Weyerhaeuser Scholarship
Mary C. Morrison Scholarship	Amasa J. Whiting Scholarship
George H. Munroe Fund	Chester W. Williams Fund
Elsie and Walter W. Naumburg Scholarship	Jennie E. Woodman Scholarship
New England Conservatory Alumni Association Memorial Scholarship	
John Padavano Memorial Scholarship Award	
Blanche B. Parker Fund	
Katharine H. Parker Scholarship	

Financial Assistance

National Defense Student Loan Program. The New England Conservatory participates in and contributes to the National Defense Student Loan Program. Application for this loan should be made directly to the Financial Aid Officer.

Educational Opportunity Grant Program. The New England Conservatory participates in the federally funded Educational Opportunity Grant Program. Application for this grant, which is based solely upon financial need as determined from the Parents' Confidential Statement, should be made directly to the Financial Aid Officer.

Conservatory Loan Program. A limited amount of funds is available in the form of loans. All Conservatory students are eligible to apply. Sources available for the Conservatory Loan Program are listed below:

1. Mr. and Mrs. Philip R. Allen Endowment. A gift, the income of which is to be used for loans to students.
2. The Alvan T. and Viola D. Fuller Fund. Established by a gift from the Alvan T. Fuller Foundation, the income to be used for grants-in-aid to students.
3. The Henry Munroe Rogers Fund. A gift, the income of which is to be used for loans to students.
4. The Eben Tourjée Student Aid Fund. An Alumni Association fund, from which students may borrow modest sums to meet emergency situations. Students are expected to repay these loans in accord-

ance with an established schedule.

5. The Charles Oscar Sink Memorial Fund. Established by a bequest, this fund is to be used for loans to students.
6. Beneficent Society Loans. The Beneficent Society of the New England Conservatory of Music has a fund available to lend to juniors, seniors and graduate students of the Conservatory, who have been properly recommended, to assist them with their tuition expenses. Loans from this fund are made without interest, with the understanding that they will be repaid in accordance with a basic repayment plan after graduation or withdrawal, so that funds may continue to be available for other students needing help. Meetings for the consideration of loans will be held late in January and May.
7. Dean's Discretionary Fund. A gift from Mr. and Mrs. Carl Weyerhaeuser to provide small short-term loans for student emergencies.

Work Grant Program. Students who qualify may be considered for a work grant. Every effort is made to provide as many of these grants-in-aid as possible. Required forms which identify a student's other skills are available from the Financial Aid Officer. Most work grants are, of necessity, in the nature of office work and maintenance.

Graduate Assistantships. In addition to regular scholarship aid, graduate students may apply for graduate assistantships in any of the following fields for which previous training and experience permits them to qualify:



Harvey Phillips and Donald Harris.

Library, Orchestral and Choral Libraries, Chorus, Chamber Music, Humanities, Music Education, Music Literature, Opera Direction, Theoretical Studies, Orchestra, Vocal Accompaniment, Performance of Early Music, Music Literature, Jazz, and Radio and Television. Also, four women and two men graduate students will be selected to serve as dormitory counselors.

Student Awards

George Whitefield Chadwick Medal. To be awarded annually to the senior student whose entire Conservatory record of achievement has been most distinguished by superior accomplishment in the candidate's major

field, supplementary studies, extra-curricular activities, and good citizenship. The recipient will be determined by decision of the Faculty Council.

Faculty Council Citation. The Faculty Council Citation is an award made by the Council to a graduate student who has maintained an exceptional record and has shown superior qualities of scholarship. This award was initiated at the Commencement Exercises in June, 1964, and will not necessarily be awarded annually.

Faculty Awards

Philip R. Allen Chair in Chamber Music. A fund established by a gift from Mr. and Mrs. Philip R. Allen and Mr. and Mrs. Carl A. Weyerhaeuser the income of which is to be used to endow a chair or chairs in chamber music.

Hyman Aronowitz Memorial Fund for Teachers. A gift of the Hyman Aronowitz Family Association in memory of the late Hyman Aronowitz, whose six daughters attended the Conservatory. When the income from the fund has reached a specified amount, it is to be used annually for the benefit of one or more teachers selected by the President of the Conservatory. The Fund is open to subscription by friends and the public.

Frederick S. Converse Fellowship. Awarded by the Executive Committee to a member of the theory department, such member to be recommended by the President, for assisting in the supervision and administration of

courses in the field of music theory, and for the purpose of achieving an effective co-ordination.

Walter W. Naumburg Professorship in Music. Income from a bequest under the will of Walter W. Naumburg to endow professorships in music.

Bequests and Gifts

For over a century the New England Conservatory has served the world of music. Its graduates have distinguished themselves in every field of music. Today, Conservatory Alumni hold positions in virtually every major orchestra and opera company, and teaching

positions are held in all fifty states. Since 1940 members of The Conservatory's faculty have assumed presidencies of 3 colleges and have become deans and provosts at many others. Of the twenty Fulbright scholarships granted in 1967, five were awarded to New England Conservatory students. In 1968, Conservatory students received four Fulbrights and one Marshall scholarship.

By naming The Conservatory as a beneficiary in their wills or by making capital gifts, many persons have acted to carry on The Conservatory's work beyond their lifetime. A gift or bequest to The Conservatory offers an opportunity to support the world of music.

GIFT FORM

In support of the New England Conservatory of Music, and in consideration of the gifts of others, I/we subscribe the total sum of _____ Dollars (\$ _____) to be paid: Herewith (\$ _____); Annually (\$ _____); or as follows:

Signed _____

Address _____

BEQUEST FORM

Date: _____

I give and bequeath the sum of _____ Dollars (\$ _____) to the New England Conservatory of Music, Boston, Massachusetts, to be used for its corporate purposes.

Signed _____

Address _____

GRADE SYSTEM

The Conservatory has adopted the Pass-Fail system for all courses and lessons carrying credit, undergraduate as well as graduate.

Incomplete (INC) indicates final examination not taken; therefore the student's grade becomes Fail unless work is made up within the first six weeks of the next semester in which the student is registered. Notices of low standing or failure at mid-semester are sent to students. A detailed written evaluation of the student's work by the teacher will be given every semester.

An instructor wishing to recognize exceptional work by a student in any given semester may recommend to the President that the student be passed with "honors." It is to be understood, however, that a pass with "honors" does not correspond to a grade in any sense of the word, but instead recognizes original and creative work over and above normal expectations in any given subject.

Members of performing organizations are given no grade, but credit in their major field of study is dependent upon their attendance at rehearsals and performances.

Dean's List. Only students nominated by the department in which they have their major field of study may qualify for the Dean's List. The Dean's List is published every semester. It is understood that only students who pass all their courses during any given semester can be considered for the Dean's List. The Faculty Council will review all candidates for the Dean's List and pass on their final acceptance. Only students of exceptional talent will be nominated by any department

for the Dean's List.

Cum Laude. A student who graduates Cum Laude will be a student who has been on Dean's List for at least three quarters of his total semesters of residency at the New England Conservatory.

General Regulations. Responsibility and authority for the admission, continuance, promotion and graduation of students is vested in the President, his assistants, the Dean and the Faculty Council. The New England Conservatory reserves the right to refuse, suspend or cancel the registration of any student whose acceptance or continued attendance is considered to be detrimental to the best interests of the student or of the college.

Changes of course or section and the addition or cancellation of courses must be approved by the Dean. Failing grades will be recorded for courses cancelled without such approval. Permission for change is not normally granted after the second week of a semester; in the event that it is granted, a permanent grade, WP or WF (withdrew passing or withdrew failing), will be recorded.

Practice facilities may be used only with clearance from the Registrar.

All matters regarding tuition, fees, and rentals are the responsibility of the Business Manager.

Cancellation of courses. When no more than six students have signed up for any course, graduate or undergraduate, not required in any given degree program, this course can be cancelled by order of the President after registration but not later than at the end of the

first week of a semester.

Special Students. There is a limited amount of space available for special students, i.e., professional musicians and teachers of music who wish to take certain specific courses at the Conservatory, on a part-time basis. Quite naturally preference will be given to former Conservatory students, but all interested applicants should apply directly to the Director of Admissions. Each case will be decided upon its individual merits. No application for a special student can be considered once a semester has begun.

(Right) Sherwin Badger, Chairman of the Board of Trustees.

(Bottom) James Whitaker, Administrative Coordinator.





The New England Conservatory Institute at Tanglewood

As part of its program to provide music educators in the field and instructors at the college and junior college level with first hand experience in significant areas of today's musical thought, the New England Conservatory Institute at Tanglewood will be offering programs in music education and jazz for a period of six weeks, July 14 through August 22, 1969. These programs, which carry graduate credit, are also open to qualified auditors.

Participants in either or both programs will be entitled to the use of all the facilities of the Berkshire Music Center. This includes attending the rehearsals and concerts of the Berkshire Music Festival presented by the Boston Symphony Orchestra. Courses to be given are:

Jazz: Two three-week seminars, each of which will include jazz performance techniques, jazz improvisation, and fundamentals of theory as pertaining to jazz. Jazz ensembles will be formed and performances given. The instructors will be David Baker and Jerry Coker.

Music Education: "Mid-twentieth Century Trends in Music Education." Designed so that teachers at all levels may enjoy first-hand com-

munication with leaders in the field of Music Education and be introduced to the new subject matter that will probably absorb musicians in the latter part of the twentieth century.

Under the direction of Herbert Alper, the seminar will be taught by guest lecturers Eunice Boardman, Barbara C. Reeder, Donald Martino, Otto Luening, and Carl Atkins.

Music Education: "Contemporary Composition." Exploratory compositions for various instruments and sonorities using 20th century techniques of pitch organization. Music written for class will be performed and evaluated by the class. Educational implications for all grade levels based on Bruner's "structure," post-holing, and other contemporary educational theories will be surveyed. The instructor will be Herbert Alper, Chairman of the Music Education Department.

For information and application forms, please write: Donald Harris, New England Conservatory Institute at Tanglewood, 290 Huntington Avenue, Boston, Massachusetts 02115.

Courses at Simmons College

The provisions of an agreement with Simmons College allow a Conservatory student to elect courses for full credit at Simmons. Such a student must be recommended to the Dean at the New England Conservatory by a departmental chairman. The student will then be referred to the Simmons Dean, who will determine whether the student is qualified to take the course requested.

(Top Left) Class in Jazz Improvisation given by the Conservatory Institute at Tanglewood. David Baker and Jerry Coker (second and fourth from left).

(Top Right) David Baker helping out on bass.
(Left) The Shed at Tanglewood.

Living Accommodations

The Conservatory's Residence Building, completed in 1960 and located directly across the street from the Main Building, provides excellent living accommodations for men and women students, and establishes a central complex for Conservatory activities.

The dormitory building includes six floors of student bedrooms, an infirmary, women's lounge, laundry facilities, and practice rooms. On the street floor are the dining room and main lounge.

Residence Requirements

Women: All undergraduate women not living at home, except those who hold the Bachelor's degree from another institution, or who are 23 years of age or older, are required to live in the dormitory. Limited facilities are available to female graduate students.

Men: Freshmen men are given preference and since space is limited, rooms are assigned on a first come-first serve basis.

In all cases, residence in the dormitory includes board (breakfast and dinner, seven days per week), except during school vacations.

The Library

Most of the Conservatory's main library of more than 12,000 books, 21,000 scores and 9,000 records and tapes are located in the Harriet M. Spaulding Library, built in 1960 as part of the New England Conservatory Residence building. Included in the modern library facilities are the main reading room,

a special reference room for advanced studies, glass-enclosed record stacks, eight sound-proof listening rooms, each equipped with record players and tape decks, and several carrells for long-term research. The orchestral and choral performing materials, sizeable collections of jazz arrangements and historical tape archives (representing the major concert activities of the Conservatory) are housed separately in special areas of the main building, in close proximity to the auditoriums where most of these activities take place.

The Harrison Keller Room in the main Conservatory building houses the ancient instrument collection including the Sargeant collection of 21 instruments from China, Japan, India and Russia; an Amati violin; a Guarnerius violoncello; an early seventeenth century virginal and several valued harpsichords.

The library is constantly and rapidly expanding to meet the needs of students who are preparing themselves for the keen competition of today's music world.

Organs

The Conservatory's facilities for organ study and practice consist of several instruments of various sizes and differing tonal design and actions. Among recent additions are:

The Aeolian-Skinner practice organ (1950), a two-manual unit instrument with exposed pipes for greater clarity. The action is electric.

The Rieger portable organ (1957), an

Austrian instrument of twenty-one stops and nearly 1200 pipes. It is voiced at a modest dynamic level and is particularly well suited for use in chamber concerts. The action is mechanical.

The Carr organ (1958), designed by Robert Noehren of the University of Michigan, a three-manual, twenty-seven-stop instrument, employing direct electric action.

The Metzler organ (1960), built by the Metzler firm of Zurich, a two-manual organ with encased pipes and sensitive key-action, having eleven stops and fifteen ranks of pipes.

The Noack organ (1965), built by the Noack Organ Company, Lawrence, Massachusetts, a two-manual organ with nine stops, attractively encased in blond oak, and with sensitive mechanical action.

The Hammarberg organ (1965), designed and built by Olof Hammarberg, Gothenburg, Sweden, a two-manual organ of twelve stops and fifteen ranks of pipes. The organ is beautifully encased and has attached key desk with mechanical action.

Placement Bureau

The Placement Bureau provides for Conservatory students and graduate alumni a wide variety of opportunities and professional positions throughout the country. Especially successful has been the placement of musicians in symphony orchestras, public schools and colleges. The Bureau prepares for each graduate a dossier containing his letters of reference, information concerning his education at

the Conservatory and his professional experience. These credentials are kept up-to-date on permanent file and are available to support applications for future employment. Three copies of the dossier are supplied free of charge; additional copies are made available at five dollars each.

In addition to recommending candidates for permanent positions, the Placement Bureau helps students secure part-time positions in churches, orchestras and choruses, single performance engagements in performing as well as certain kinds of non-musical employment. The Bureau also gathers information on summer employment opportunities.

Pi Kappa Lambda

The New England Conservatory chapter of Pi Kappa Lambda, the national music honor society, each year elects to membership a number of seniors and graduate students. Such election is indicative of extraordinary attainment in music, together with the personal qualifications necessary for success in the field.

In addition to other activities, Pi Kappa Lambda endeavors to stimulate high standards of musical achievement by conducting an annual scholarship competition open to all returning juniors, seniors, graduate students and Artist Diploma candidates.

Alumni Association

The Alumni Association of the New England Conservatory serves in several ways. Primarily, it is the medium through which the

Conservatory maintains contact with former students; the contact is a two-way exchange enabling alumni who have become professionally established either in music or in other fields to reflect their experience and acquired wisdom to the administration and faculty of the Conservatory; and, conversely, enabling the Conservatory to communicate directly with the musical communities wherever its alumni are active.

Among special activities of the Association are the awarding of scholarships annually, the administration of the Tourjée Fund (which aids students with emergency needs), and the sponsorship of Conservatory Night at the Boston Pops.

The Extension Division

The Extension Division has special interest for college degree course music students who generally anticipate teaching in some capacity. Some graduate students who qualify as teaching fellows in the Extension Division, and pedagogy students in the undergraduate course who do their practice teaching here, learn the philosophy and principles and see the actual result of a large active music school for young students. Since the best musicians develop their abilities from the earliest possible age, future teachers profit by observing and participating in the broad curriculum and the performing events.

The Extension Division encompasses four different programs of study for students of pre-college age, and adults.

The *Preparatory Course* exists for high school students who are seriously committed to the study of music and who may wish to apply for the New England Conservatory Degree Course, or to similar conservatories or colleges of music. Students must qualify by audition with a panel of both Extension Division and New England Conservatory College administration and faculty. The training includes instrumental lessons, solfège, theory, music history, analysis and ensemble playing.

The *Extension Division Certificate Course*, including the instrument, ensemble and theory, comprises an eight-year sequence in musical training.

A Youth Chorus of about forty high-school members, and the Youth Orchestra, with full instrumentation numbering about 60 players, give three Jordan Hall concerts annually as well as occasional tour concerts and appearances on television. Rehearsals are held on Saturdays in Boston throughout the school year.

The *Center for Creative Music Study for Very Young Children*, ages 3½ to 8, features eurhythmics (rhythmic movement, listening, sightreading, and improvisation), violin and early class piano. The Center is based at Sampson House in Brookline, though the same program is available at the North Shore, South Shore and Wellesley schools. Experts in other fields (psychology, etc.) are consulted about the young child's potential.

The *Adult Extension Department* offers instrumental and vocal study, theory and



A class in the Preparatory Division.

ensemble classes at various levels of advancement, and certain special courses for teachers of children. Credit may be available if approved by the Dean of the College.

The Extension Division has three branch schools: North Shore in Hamilton, South Shore in Hingham, and Wellesley. The entire enrollment of the Boston School and branches is currently 1600; 400 of these are adults.

The Friends of the New England Conservatory

The Friends of the New England Conservatory have been called "Boston's most enthusiastic and effective music committee." Since their founding in 1950, this group has grown to include over 800 men and women who, through their involvement in the life of the school, share in the excitement which surrounds the training of young artist musicians. Devoted to music and music education, the

Friends have served as sponsors, donors, hosts and hostesses as well as being *friends* to the students and the Conservatory — the oldest independent school of music in the United States.

As Sponsors, the Friends present musical festivals, operas, and concerts in order to show the excellence and scope of the student and faculty performers. Their elegant Spring Soiree is a much anticipated evening, as is this year's Friends' weekend at Tanglewood and the Friends Spring Music Tour. In addition, the Friends sponsor lectures, exhibits and press parties which encourage increased community interest in the Conservatory.

As Donors, the Friends, in cooperation with the Administration and the Board of Trustees, seek to provide finances for scholarship and endowment funds through their promotion of galas and benefits. Each year several students are chosen to receive the Friends Scholarship Awards and further assistance is made in gifts of musical instruments and scores.

As Hosts and Hostesses, the Friends share in student life by holding teas and receptions for concerts at the Conservatory. Host families provide a warm welcome for foreign students. On another level, the Friends arrange for the entertainment of visiting artists and hold formal receptions after premieres and other special events. Often held at the Academy of Arts and Sciences and at the Isabella Stewart Gardner Museum, these functions help to fulfill the many social obligations which attend a school of music.

In return for the many services rendered by

the Friends, the faculty of the Conservatory offers to its members an opportunity to enroll in the *Friends Seminars* held in the fall and spring semesters. The seminar program, begun in 1961 and continually expanding, offers members an opportunity to begin or resume their study of music theory, piano sight reading, chamber singing and instrumental ensemble. A class in symphony analysis is held just prior to the Friday afternoon concerts by the Boston Symphony during which selections from the program of that day are discussed. This year, an exciting and challenging series of lectures on contemporary music entitled "The Changing Language of Music" was conducted by Gunther Schuller and other important contemporary composers.

Classes are held in Boston and in the three branches at Wellesley, Hingham and Hamilton. Stimulating and informative, the seminars have gained high praise and enthusiastic support from all participants. In addition, the Friends organization in these branches attend to the needs of the Extension and Preparatory Division of the Conservatory. The Friends thus have the opportunity to stimulate the careers of young children by generating public interest.

The organization of the Friends allows for great flexibility and freedom. There are two annual meetings — in the spring and fall, followed by luncheon or dinner and a musical program. Each year exciting new projects are chosen and committees are formed for members who wish to actively pursue a special interest.

HISTORY OF THE NEW ENGLAND CONSERVATORY

February 18, 1967, marked the beginning of the New England Conservatory's second century of service to music.

Established in 1867 by Eben Tourjée in the post-war cultural Hub of the Union, the new institution was openly modelled after Mendelssohn's Leipzig Gewandhaus.

Although Tourjée had personally investigated European conservatory curricula and methods, his conservatory incorporated unusual "American" aspects from its beginning. He achieved a unique affiliation with the then also new Boston University in keeping with his philosophy that a complete musical education included a proper balance between the liberal and the professional areas of education.

A Bachelor of Music degree was earned by some students after completing the Conservatory course of three years and an additional three years at the University. Upon Tourjée's death in 1891, the reciprocal arrangement between the two schools was terminated, but from the earliest offerings of the New England Conservatory it was apparent that the Director and Founder was thinking in realms unknown in the continental conservatories.

Carl Faelten, the next director, attempted to bring the Conservatory more in line with the conventional music school. During his short regime, the number of registrations dropped while, at the same time, the music course work and applied music requirements were strengthened. When Faelten resigned in order to establish his well-known piano-forte school, George W. Chadwick, a former

New England Conservatory student and later faculty member, became the new leader.

Under Mr. Chadwick, musical standards were raised still higher, and the curriculum expanded in many directions. A full symphony orchestra was started; a School of Opera was begun in 1902 through which many connections were to be established with the Boston Opera Company; and a new conservatory structure designed in the style of an Italian city palace, was erected on Huntington Avenue.

Director Chadwick established an affiliation with Harvard University whereby students of either institution could study for credit in approved programs at the other. These mutual arrangements were continued until the New England Conservatory began offering its own Bachelor of Music degree in 1925.

The Conservatory became a charter member of the National Association of Schools of Music and followed the curricular recommendations of that society for the Master of Music degree, first offered in 1933.

Director Chadwick taught and inspired an entire school of American composers, among whom were Horatio Parker, Frederick S. Converse, Henry Hadley, Edward Burlingame Hill, Stuart Mason, Arthur Shepherd, Daniel Gregory Mason, Wallace Goodrich and Mabel Daniels. As an administrator he was directly responsible for the successful transition of the New England Conservatory from a nineteenth century continentally influenced school under Faelten, to the full College of Music of the twentieth century.

Dr. Wallace Goodrich, student and colleague of Chadwick's, led the school through the difficult financial years of the thirties. He continued building a strong academic department and graduate school, and the first-rate student symphony orchestra gained fame through tours of New England in 1937-41 and through its national radio broadcasts, which first were heard in 1931.

On retirement Dr. Goodrich was designated Director Emeritus, and the American composer Quincy Porter served as Director during the war years. Under him, applied music became a field of study for the Master of Music degree alongside Historical Research, Music Theory, Composition and Music Education.

Harrison Keller was the first director to bear the title President, in keeping with his new concept of a College of Music. President Keller affected membership for the Conservatory in the New England Association of Colleges and Secondary Schools enabling the institution to have complete accreditation and to qualify for certain grants and privileges not heretofore available. Also, he was, himself, President of the National Association of Schools of Music for three years. During the period of his leadership advanced diplomas were awarded to qualified post-masters candidates in performance, and the Conservatory Chorus was developed into an outstanding performing organization, appearing in annual performances and frequent recordings with the Boston Symphony Orchestra. New England Conservatory performances in large and small ensembles as well as recitals were seen

and heard on educational television and FM radio.

Succeeding presidents, James Aliferis and Chester W. Williams, have continued to solidify the paramount goal of the institution, which is to educate thoroughly a select group of student musicians for the many areas of professional life.

With the inauguration of Gunther Schuller, November 17, 1967, the New England Conservatory began its second century of service to music. It can look back with pride upon the names of a distinguished list of Directors, and upon teachers from John Knowles Paine and Ferruccio Busoni to Frederick Converse, Luther W. Mason and Louis C. Elson, and students with the capabilities of Nordica, Louise Homer, Theodore Presser, Louis Krasner, Jesus Maria Sanroma, Paul White, Justino Diaz, Sarah Caldwell, Eleanor Steber, Mildred Miller, Rosalind Elias, Guy Maier, Leo Reisman, Irving Pichel, McHenry Boatright, Alan Hovhaness and Cecil Taylor.

But the New England Conservatory of Music is something more than a chronological resumé of its successes over the past century; it is a live, active force continuously striving for perfection and truth in the musical art.

Charging loyalty to the muse, Eben Tourjée's first commencement address in 1870 prophesied: "In this world the study of music can never be completed, for of all the arts, it alone is to be perpetuated and perfected in eternity."

E.J. FitzPatrick, Jr.
Doctor of Musical Arts
Class of 1948, NEC Historian

FACULTY BIOGRAPHIES

Anahid Ajemian B.M. (Juilliard School of Music). Walter W. Naumburg Award, Town Hall debut, 1946. Studied with Edouard Dethier. European debut with pianist sister, Maro, in 1946. American Composers Alliance Laurel Leaf Award, 1953. Recordings with MGM and others. Television appearances on NBC's Recital Hall and series for National Educational Television Network including all ten Beethoven sonatas for violin and piano with Maro Ajemian. Member, Composers String Quartet. *Violin*.

Herbert Alper B.S. (Potsdam S.U.N.Y.), M.A. (New York University), Bennington College on grant from American Council of Learned Societies; Ford Foundation Contemporary Music Project Grant; Consultant to U.S. Office of the President, Special Consultant to the U.S. Department of Health, Education and Welfare. Participant in Seminar of Music Education at Yale University. Formerly, District Supervisor of Music, Farmingdale, L.I. Public Schools. Conductor of community choruses and orchestras. Extensive critical writing and speaking. Faculty, NEC Summer School. *Chairman, Music Education*.

Carl J. Atkins B.M. in Saxophone and Woodwinds (University of Indiana). Saxophone with Roger Pemberton and Eugene Rousseau. Clarinet with Harlow Hopkins. Flute with James Pellerite and Harry Houdeshel. Oboe with Jerry Sirucek. Bassoon with Leonard Sharrow. Jazz with David Baker. Toured for State Department with University of Indiana jazz band in Southeast Asia, 1965. Played with American National Opera Com-

pany. Performed with artists Nancy Wilson, Henry Mancini. Solo saxophone recitals. *Jazz Saxophone*.

Seymour Barab Studied with Edmund Kurtz, Gregor Piatigorsky. Former member, Indianapolis, Cleveland, San Francisco, Philadelphia, Stokowski All-American Youth Orchestras. One of founders, New Music Group, Chicago; New York Pro Musica. Premiered over 100 works for cello. Toured United States and Europe as soloist and with ensembles. Composer, especially of vocal music; music for films, television, Broadway. Member, Composers String Quartet. *Violoncello*.

Bernard Barbeau B.M. with Honors, M.M. (NEC), two summers at Aspen Festival Music School in Aspen, Colorado. Voice with William L. Whitney, Martial Singher, and Theodore Harrison. Repertoire with Fritz Lehmann and Felix Wolfes. Opera with Boris Goldovsky. Formerly voice teacher at Perkins School for the Blind in Watertown, Massachusetts. Member of faculty of NEC Extension and Preparatory Division, and chairman of the Voice Department since 1966 in the Extension Division. Performed as soloist at Gardner Museum and with Boston Pops, and in opera under Boris Goldovsky and Leonard Bernstein. Choir director at St. John the Evangelist Church in Beverly, Mass. Member of National Association of Teachers of Singing. *Voice*.

Frank L. Battisti Teacher of Instrumental Music at Ithaca High School, 1953-55. Director of Bands at Ithaca High School, 1955-57. Chairman, Instrumental Music Department,

Ithaca City School District, 1961-67. Conductor of Wind Ensemble, Concert Band and Assistant Professor in Wind Instrument Department, Baldwin-Wallace College, 1967-69. Has been instrumental in commissioning 26 new works for Wind Ensemble. Member, College Band Directors National Association, North Central Division Original Band Composition Committee. Guest conducted festival and all-state band groups in New York State, Wisconsin, Rhode Island, Ohio and Connecticut, including the All New England High School Band. Articles published in *NYSSMA School News*, *The Instrumentalist*, the *Ludwig Drummer*, etc. *Conductor, Wind Ensemble*

Leon Barzin Studied with his father, Pierre Henotte, Edouard Deru, Alfred Meengerlin, and Eugène Ysaye. Solo violist with the New York Philharmonic under Mengelberg, Furtwängler, and Toscanini. Instrumental in establishment and first musical director of the National Orchestral Association; first musical director and conductor of the New York City Ballet. Appearances as guest conductor include those with the New York Philharmonic, Minneapolis Symphony, St. Louis Symphony, Buffalo Philharmonic, and the Washington, Lamoureux, and Cologne Orchestras. Founder and first conductor of the Société Philharmonique in Paris. President of the Music Division of the Royaumont Foundation; president of the Contemporary Library of International Scores in Fontainebleau, France. Initiated the first extensive series of special chamber music and instru-

mental performance-demonstrations for public school children in the U.S.A. Has received the Alice M. Ditson Award for outstanding efforts in presenting American music, and for his educational activities throughout the United States. *Conductor of the Symphony Orchestra, Orchestral Conducting.*

Sydney Beck Began career as professional violinist and violist, then interest in musicology of the Renaissance and Baroque periods led to position of editor of music publications for the New York Public Library, where he became successively Research Librarian, Head of Rare Book and Manuscript Collection for the Music Division, and Curator of the Toscanini Memorial Archives. Organized and directed programs of rarely heard music, occasionally appearing as conductor or instrumentalist. As lecturer, director of the Consort Players, and member of the New York Pro Musica has made numerous appearances in concerts and lectures throughout the East, including performances at the Library of Congress and a command performance at the White House in 1963. Member of the faculty of the Mannes College of Music from 1950 until 1968. Author of several scholarly publications, articles, reviews, and a book, *Music in Prints*. Editions of music published by the Library Music Press, Mercury Music, G. Schirmer, Ricordi, and C.F. Peters. Member of the American Musicological Society, the Music Library Association, The International Association of Music Libraries, The Renaissance Society of America, the Galpin Society, the Viola da Gamba Society, and the Bohe-

mians. *Director of Libraries, History and Literature of Music, Performance of Early Music.*

Bruce Gordon Bennet B.M., M.M. in organ (Peabody Conservatory of Music), B.S. (Johns Hopkins University), Artist Diploma (Peabody). Organ with Richard Ross, Paul Callaway, Arthur Howes, Donald Willing, and George Faxon. Piano with Erno Balogh and Mieczyslaw Münz; composition with Henry Cowell, Nicholas Slonimsky, and Daniel Pinkham; voice with Justin Williams. Won Horstmeier Prize at Peabody Conservatory, and Boston Chapter of American Guild of Organists "Young Artists Competition." Faculty member of Friends' School in Baltimore 1962-63; Albert H. Hill Junior High School in Richmond, Va. 1966-67. Organist and choir director of churches in Lima, Ohio; Baltimore; Richmond, Virginia; Winchester and Belmont, Mass.; and presently in Woburn, Mass. Frequent appearances as recitalist throughout the East. *Organ.*

Albert Yves Bernard LL.B. (Faculty of Law, Paris University), Diploma with medal in solfège, Diploma with first prize in viola (Paris Conservatory). Viola with Maurice Vieux. Chamber music with Lucien Capet and M. Tournemire. History of music with M. Emmanuel. Former member, Paris Opera Orchestra, Concerts Colonne, Oberdorffer String Quartet (Paris), Chardon String Quartet (Boston). First viola, Esplanade Orchestra (Boston), 1929-54. Member, Boston Symphony Orchestra. Faculty, Berkshire Music

Center. Officier d'Academie for distinguished service to music. *Viola, Theoretical Studies.*

Robert Brink New England Conservatory, Harvard University. Violin with Jacques Malkin and Albert Spalding. Violin faculty and Co-ordinator of Chamber Music, Boston University School of Fine and Applied Arts, 1954-59. Member of the Brink-Pinkham Violin and Harpsichord Duo, Hamden Trio. Concertmaster and Associate Music Director, Cambridge Festival Chamber Orchestra. Concertmaster of the Boston Philharmonia and President of the Board of Trustees, Boston Philharmonic Society. Concert tours — United States, Canada and Europe. Appearances on National Educational Television, viewed internationally. Radio — CBS and CBC (Canada). Recordings distributed in the United States and abroad. *Violin.*

Alice Canaday A.B. (Smith College), B. Mus., M. Mus., Ditson Fellow (Yale School of Music). University of Edinburgh. Piano with John Duke, Bruce Simonds, Bruno Eisner, Victor Babin. Piano Pedagogy, Smith College and Boston University. Faculty, Manhattan School of Music, 1945-47; Community Music School, Buffalo, New York, 1950-56. Recitals (chamber music and solo) and radio and television appearances. Associate Scholar, Radcliffe Institute for Independent Study, 1961. Berkshire Music Center. *Piano.*

Robert Ceely B.M. (New England Conservatory), M.A. (Mills College), Tanglewood summer '55; Princeton 1957-59; Darmstadt summers '62-64; Seminar in Electronic Music at R.A. Moog Company, summer '65; Milano

Electronic Music Studio 1963-64. Composition with Francis Judd Cooke, Darius Milhaud, Leon Kirchner, Roger Sessions, Milton Babbitt. Teaching assistant, Mills College, Princeton University. Faculty Naval School of Music; Lawrenceville School; Robert College, Istanbul; Technical Supervisor Harvard Modern Language Laboratory. Member, Audio Engineering Society. *Theoretical Studies*.

Gino Cioffi Conservatory of Naples, St. Cecilia Conservatory, Rome. Principal clarinet with Pittsburgh Symphony, Cleveland Orchestra, New York Philharmonic, NBC Symphony under Toscanini, Metropolitan Opera Orchestra. Faculty, Berkshire Music Center. Principal clarinet, Boston Symphony Orchestra. *Clarinet*.

John Coffey Diploma from Curtis Institute of Music. Studied with Stanislav Gallo, Joannes Rochut, Gardel Simons, Edward Gerhard. Former member of Philadelphia Opera Company Orchestra, Radio City Music Hall Orchestra, Cleveland Symphony, Boston Symphony Orchestra. Played under Toscanini in Teatro Colon Orchestra, Buenos Aires. Former head of brass department, Baldwin Wallace College. Soloist with Boston Pops Orchestra. *Trombone*.

Robert Cogan B.M. with distinction, M.M. (University of Michigan), M.F.A. (Princeton University). Phi Beta Kappa. Principal teachers: Ross Lee Finney, Nadia Boulanger, Aaron Copland, Roger Sessions, Philipp Jarnach. Young Composer's Radio Award, 1952; Fulbright Scholarship, 1952-53; Chopin Scholarship, 1954; German Government Grant,

1958-60; Guggenheim Fellowship, 1968-69. Works performed by the Cleveland Orchestra, Hamburg Radio Orchestra, RIAS Orchestra of Berlin, League of Composers, Rothschild Foundation, various universities and radio stations in the United States and Europe. Critical writing published in North and South America. Lecturer for the United States Information Agency; member, Board of Directors, U.S. section, International Society for Contemporary Music, 1964-68. *Chairman, Theoretical Studies. Composition*.

Andre Come Trumpet with Marcel LaFosse. Member, United States Air Force Band, Baltimore Symphony Orchestra. Member, Boston Symphony Orchestra, since 1957. *Trumpet*.

Francis Judd Cooke A.B. (Yale), Mus. B. with highest honours (University of Edinburgh, with Sir Donald F. Tovey). Composition with Charles M. Loeffler. Violincello with Emmeran Stoeber. Piano with Inge R. Ringnes, Anne L. Fyffe. Organ with Rebecca Burgner. Visiting Professor, Yale University, 1959-60, 1962-63. Organist and Choirmaster. *Chairman, History and Literature of Music, Composition, Theoretical Studies*.

Silvio Coscia Superior Diplomas (Giuseppe Verdi Conservatory, Milan). Former member, New York Metropolitan Opera Association Orchestra. Recipient, Silver Medal for Cultural Merit, Italian Ministry of Foreign Affairs. Former member, Buffalo Symphony, Goldman Band. Voice consultant, New York Choral Alliance Union. Composer. Awards member ASCAP. Author of "Yester-

day and Today, Bel Canto", and "Operative Italian Diction and Articulation Applied to Singing." Knighted (C.M.) by Italian government. Vocal teacher for many years in New York City. *Voice*.

Lyle Davidson B.M., M.M. (NEC). Student of Luise Vosgerchian, Daniel Pinkham, Francis Judd Cooke, Arthur Berger. Teaching fellow, Brandeis University. Works performed in Boston, Turino, Italy, and Athens, Greece. *Theoretical Studies*.

Terry Decima B.M. (Oberlin), M.M. (NEC). Former faculty, Boston Commonwealth School, Allegheny Festival. Chamber music recitals, U.S. and Europe. *Opera*.

Lorna Cooke de Varon A.B. (Wellesley College), A.M. (Radcliffe College). Voice with Olga Averino, Irene Wilson, Conrad Bos. Piano with David Barnett, Edyth G. Waxberg. Organ with Carl Weinrich. Conducting with G. Wallace Woodworth, Robert Shaw. Composition with A.T. Davison, Walter Piston, Nadia Boulanger. Assistant Conductor, Radcliffe Choral Society and Harvard-Radcliffe Choir. Conductor, Bryn Mawr College Choir and Assistant Professor of Music, 1943-47. Faculty, Berkshire Music Center, 1952-1966. Guest conductor of Eastern high school, preparatory school, and college choral festivals. *Conductor of the Chorus, Chamber Singers, Choral Conducting*.

Norman Dinerstein B.M. (Boston University), M.M. (Hartt College of Music), M.F.A. (Princeton University). Also studies at Berkshire Music Center, Hochschule für Musik (Berlin), International Darmstadt

Ferienkurse. Faculty member at Hartt College of Music 1960-1963; Princeton University 1965-66. Has won the Koussevitsky Tanglewood Composition Prize, Sagalyn Orchestral Award, a Fulbright Grant to Germany, and two Ford Foundation Grants. Composer of works for orchestra, chorus, band, and chamber ensembles, which have been performed extensively in the United States and abroad. *Theoretical Studies*.

Jean Dupouy First Prize in Viola (Paris Conservatoire), 1960. Member of various orchestras in Paris: Lamoureux Orchestra, 1963-1964; principal viola, Paris Chamber Orchestra (Paul Kuentz), 1960-1964; Ramat Gan Israel Chamber Orchestra, 1963. Member of the Center for Creative and Performing Arts, Buffalo, New York (Lukas Foss and Alan Sapp, directors), 1964-1967. Princeton Chamber Orchestra, 1967-68. Principal viola, American Symphony Orchestra (Leopold Stokowski), 1967-1968. Member, Composers String Quartet. *Viola*.

Doriot Anthony Dwyer Mus.B. (Eastman School of Music), Flute with Liegl, Barrère, Mariano, Kincaid. Member, Los Angeles Philharmonic, National Symphony Orchestra, Alice Ehler's Ancient Instrumental Ensemble. Appointed by Bruno Walter first flute of Hollywood Bowl Orchestra. Principal flute, Boston Symphony Orchestra. Member, Boston Woodwind Quintet. Recordings. *Flute*.

George Edwards B.M. (Oberlin College), M.F.A. (Princeton University). Composition with Richard Hoffmann, Earl Kim, and Milton Babbitt. Awarded the Koussevitsky Compo-

sition Prize at Tanglewood in 1967. *Theoretical Studies*.

Jules Eskin Curtis Institute. Former member, Dallas Symphony, New York City Center Opera and Ballet Orchestra. Former principal cellist, Cleveland Orchestra. Member, Casals Festival Orchestra, Puerto Rico. Principal cellist, Boston Symphony Orchestra. Member, Boston Symphony String Quartet. *Violoncello*.

Grace Feldman B.A. (Brooklyn College), M. Mus. (Yale University School of Music). Faculty member at Wellesley College, Neighborhood Music School in New Haven, Pine-woods Music Workshop. Recordings of early music. Performs with New York Pro Musica, Stanley Buetens Lute Trio, Trio da Camera of New York, Boston Camerata, and others. Solo performances at Town Hall, Carnegie Recital Hall, Boston University, and elsewhere on tour. Lecture-demonstrations for educational television. *Performance of Early Music*.

John Felice B.M. (University of Toronto), M.M. (NEC). Piano with Souvarain. Composition with Cogan, Dolin, Beckwith, Wein-zweig. Head of Theory Department at the University Settlement House, Toronto, 1961-1963; Music Director, National Ballet School 1963-65. CBC radio recitals, as well as numerous Canadian recitals premiering contemporary solo and chamber music. *Theoretical Studies*.

Burton Fine B.A. (University of Pennsylvania), Ph.D. (Illinois Institute of Technology), Curtis Institute. Principal viola, Boston Symphony Orchestra. *Viola, Chamber Music*.

Everett Firth B.M., honors with distinction (NEC), Juilliard School of Music. Timpani and percussion with Saul Goodman, Roman Szulc, George Stone, Lawrence White. Chamber music concert appearances throughout New England. Faculty, Berkshire Music Center, since 1953. Member, Boston Opera Group Orchestra. Solo timpanist and Head of Percussion Section, Boston Symphony Orchestra, Boston Pops Orchestra. Member, Boston Symphony Chambers Players. *Timpani, Percussion, Chamber Music*.

Stephen Geber B.M. and Performers Certificate (Eastman School of Music). Cello with Gabor Rejto, Stephen Déak, Ronald Leonard. Former member, Rochester Philharmonic, Eastman-Rochester Symphony. Extended recital work in Boston, New York and West Coast. Member, Music Guild String Quartet of Boston, Zimblér Sinfonietta. Member, Boston Symphony Orchestra. *Violoncello*.

Armando Ghitalla B.M. (Juilliard School of Music). Also studied at Illinois Wesleyan University and New York University. Studied trumpet with William Vacchiano. Has held positions with the New York City Center Opera and Ballet Company, the Houston Symphony, and Paul Lavallée's Band of America. Joined the Boston Symphony in 1951 and is presently principal trumpet. Faculty, Boston University and Berkshire Music Center. *Trumpet*.

William M. Gibson Artist's Diploma (Curtis Institute of Music). First trombone, Pittsburgh Symphony, New York City Center

Symphony and Opera. Member, Philadelphia Orchestra. Principal trombone, Boston Symphony Orchestra. *Trombone*.

Howard Goding Diploma, Soloist's Diploma (NEC). Winner of Mason and Hamlin Prize. Piano with George Proctor. Concert and recital appearances throughout the country as soloist and with chamber music groups. Soloist with the Boston Symphony Orchestra and other orchestras. *Piano*.

Gerard J. Goguen B.M. (NEC). Trumpet with Georges Mager. Principal trumpet, Central Florida Symphony. Member Boston Symphony Orchestra since 1952. *Trumpet*.

Ralph L. Gomberg Curtis Institute of Music. Oboe with Marcel Tabateau. At seventeen, principal oboe, All-American Youth Orchestra under Stokowski. Baltimore Symphony Orchestra, New York City Center Symphony under Bernstein, Mutual Broadcasting Orchestra. Principal oboe, Boston Symphony Orchestra, since 1949. *Oboe, Chamber Music*.

Shelley Gruskin B.M. (Eastman School of Music). Studied flute with Joseph Mariano and played two years with the Rochester Philharmonic. Played one season with the NBC Opera Orchestra before concentrating on early music and instruments (Renaissance instruments: krummhorn, rauschpfeife, kortholt, single-drone bagpipe, recorder, transverse flute. Baroque instruments: recorder, transverse flute). Former faculty member, New York College of Music and the Dalton School. Presently with the New York Pro Musica. *Performance of Early Music*.

Peter Hadcock B.M. (Eastman School of Music). Clarinet with Hasty. Former faculty, State University of New York at Buffalo, Community Music School of Buffalo. Former principal clarinet, Buffalo Philharmonic. Assistant principal clarinet, Boston Symphony Orchestra. *Clarinet*.

David Hagan B.M., M.M. (Peabody Conservatory of Music). Piano with Mieczyslaw Munz, Konrad Wolff, Sperry Storm and Elmer Burgess. Has performed as soloist and with ensembles in Baltimore, Washington, D.C., Pennsylvania, Virginia, Boston, New Haven and New York. Previously on the faculty of the Peabody Conservatory of Music, College of Notre Dame in Maryland, and Dickinson College. *Piano, Chamber Music*.

Lee Sanford Halprin A.B. (Upsala College, 1950), A.M. (Columbia University, 1952). Teaching Fellow, Harvard University, 1953-59; Tufts University, 1960-61. *Chairman, Humanities*.

Edwin Harkins B.M. (Illinois Wesleyan University); M.M. (Yale University); Ph.D. (University of Iowa). Composition with Robert Shallenberg, Mel Powell, Yehudi Wyner, Ralph Shapey. Trumpet with Robert Nagel, Renold Schilke. Theory with Allen Forte, Gunther Schuller, and Leonard Meyer. Works performed in New Haven, St. Louis, Iowa City, and elsewhere. *Theoretical Studies*.

Donald Harris Assistant to the President for Academic Affairs. Received the Bachelor of Music (1952) and Master of Music (1954) degrees from the University of Michigan where he majored in composition and was a

student of Ross Lee Finney. Other principal teachers were Max Deutsch in Paris and Paul Wilkinson in St. Paul, Minnesota. Recipient of a Fulbright Scholarship, Guggenheim Fellowship, the Prince Rainier of Monaco Composition Prize, and the Louisville Orchestra Award. His compositions have been performed by the two principal orchestras of the French radio, the Strasbourg Orchestra, the Biennale de Paris, and on the BBC, as well as in many parts of the U.S., including the Seattle Symphony and the Festival of Contemporary American Music at Tanglewood (1965). A resident of Paris for the past 13 years prior to joining the New England Conservatory administration, Mr. Harris served from 1965-1967 as Music Consultant to the United States Information Service in Paris where he lectured and produced festivals and concerts of American music.

Compositions: *Symphony in Two Movements* (1960); *String Quartet* (1965), commissioned by the Berkshire Music Center; *Ludus*, chamber concerto for 10 instruments (1966), commissioned by the St. Paul Chamber Orchestra; *Fantasy for Violin and Piano* (1957).

Nadine Harris B.A. (University of Minnesota). Further studies at L'Ecole de Préparation des Professeurs de Français à l'Étranger (Sorbonne, University of Paris), CREDIF St. Cloud. Has taught at Lycée Pilote de Sèvres, and at the language department of the Faculty of Law, University of Paris. *French*.

Margaret Harshaw Studied at Juilliard with Mme. Schoen-René. Won Metropolitan Opera Auditions of the Air in 1942, and became for over eighteen years a leading mezzo- and dramatic soprano of the Metropolitan Opera Company. Has appeared also at Paris, Mexico City, Buenos Aires, Glyndebourne, Berlin, and Covent Garden; extensive performances with opera companies throughout the United States. Concert solo appearances in recitals and with major symphony orchestras here and abroad, under the direction of Walter, Munch, Ormandy, Beecham, Mitropoulos, Monteux, Szell, and others. Festival appearances throughout the United States. Faculty member at Indiana University School of Music since 1962. *Voice*.

Yuko Hayashi Graduate, Conservatory of Music, Tokyo University of Arts, Japan. B.M., M.M., Artist's Diploma (NEC). Organ with Michio Akimoto, Kohten Okuda, George Faxon, Donald Willing, further study with Anton Heiller. Harpsichord with Margaret Mason, further study with Gustav Leonhardt. Faculty, Feris Seminary, organist in N.H.K. Symphony Orchestra, Japan. Organ recitalist and church organist. *Organ*.

John Heiss B.A. (Lehigh University), M.F.A. (Princeton University). Composition with Otto Luening, Milton Babbitt, Earl Kim and Edward T. Cone. Teaching assistant, Columbia University; instructor, Barnard College, NEC Institute at Tanglewood. Flute with James Hosmer, Arthur Lora, Albert Tip-ton. Publications, recordings. *Theoretical Studies, Chamber Music*.

Robert Helps B.M. (Juilliard School of Music). Studied piano with Abby Whiteside and composition with Roger Sessions. Has performed in solo recital and with the San Francisco Symphony, the International Society for Contemporary Music, Gunther Schuller's "Twentieth Century Innovations", the Group for Contemporary Music at Columbia University, Fromm Foundation Concerts and the Contemporary Music Society in New York. Awards include: Fromm Foundation Award; Naumberg Foundation Award; Hertz Fellowship from the University of California; Guggenheim Fellowship; Ingram-Merrill Grant; two orchestral commissions from the Thorne Music Fund. Publications and recordings. Former faculty, Princeton University, San Francisco Conservatory of Music, Stanford University, University of California, Berkeley. *Piano*.

James Hoffmann B.M. with highest honors and Chadwick Medal (NEC), B.M., M.Mus., John Day Jackson and Woods-Chandler Prizes for Composition (Yale University), D.M.A. (University of Illinois). Composition and theory with Francis Judd Cooke, Quincy Porter, Paul Hindemith, Burrill Phillips, and Hubert Kessler. Studies with Boris Blacher and Josef Rufer, Hochschule für Musik, Berlin. Teaching Fellowship and Assistant Instructor, Yale University. Graduate Assistant, University of Illinois. Instructor, Oberlin College, 1959-62; Assistant Professor, San Jose State College, 1963-64; Castle Hill, summer 1965, 1966. Acting Chairman, Department of Theoretical Studies at the New

England Conservatory, 1968-69. *Chairman, Undergraduate Theoretical Studies*.

John A. Holmes B.M. (Eastman School of Music). Member of orchestras of Oklahoma City, Kansas City, Buffalo, Washington, and St. Louis. Faculty, Boston University. Soloist, South American Tour of Zimmler Sinfonietta, 1957. Member, Boston Symphony Orchestra, since 1946. *Oboe*.

Frederick Jagel Voice with Vincenzo Portanova, Adele Borghi, Corace Cataldi-Tassoni, William Brady. Opera with Carlo Peroni, Riccardo Dallera. Lieder with Victor Ernst Wolff, Kurt Schindler. Opera in Italy, Holland; Teatro Colon of Buenos Aires, Argentina; Municipal Theatre of Rio de Janeiro, Sao Paulo, Brazil; Bellas Artes, Mexico City; Chicago Opera Company, San Francisco Opera Company, Cincinnati, New Orleans, and others. Leading tenor, Metropolitan Opera Company, 1927-51. Song recitals throughout the United States, Canada, and South America. Concerts with all leading symphony orchestras in the United States. *Voice*.

Gary Karr B.M. (Naumberg Scholarship to Juilliard School of Music) Studied with Herman Reinshagen, Stuart Sankey, Warren Benfield. Appeared with Leonard Bernstein and New York Philharmonic on Young People's Concert in 1962. Town Hall debut, 1962. European debut at Festival of Two Worlds in Spoleto, Italy in 1964, followed by concerts throughout Europe. Former faculty, North Carolina School of the Arts, University of Wisconsin. Author of articles on string bass for journals. Founder of Inter-

national Institute for the String Bass. Played Concerto written for him by Hans Werner Henze with Chicago Symphony, 1967; premiere 1968 with New York Philharmonic of Concerto by Gunther Schuller. *Contrabass*.

Helen Keaney B.M. (M.Mus. NEC). Piano with Frederic Tillotson, Boris Goldovsky. Harpsichord with Margaret Mason, Daniel Pinkham. Harmony with Nadia Boulanger. Counterpoint with Everett Helm, Francis Judd Cooke. Solfege Pedagogy with Minna F. Holl. Former faculty member, Longy School, Boston Music School, Brookline Music School. *Harpsichord, Performance of Early Music, Chamber Music*.

Paul F. Keaney Longy-School of Music. Horn with Willem Valkenier. Faculty, Longy School of Music, 1939-43; Boston Center for Adult Education, 1952-56; Boston Music School, since 1940. Member, Boston Symphony Orchestra, since 1937. *French Horn*.

Rudolf Kolisch Violin with Sevvik (Academy for Music, Vienna). Composition with Arnold Schoenberg, Musicology with Guido Adler (University of Vienna). Founder, Kolisch String Quartet. First performances of works by Schoenberg, Webern, Berg, Bartók and many others. Founder, conductor of Chamber Orchestra, New School for Social Research. Former faculty, School of Music, University of Wisconsin. Leader, Pro Arte Quartet. Soloist with major orchestras in England, France, West Germany. Marlboro Festival, Chamber music classes in England, Sweden, Austria, West Germany, Israel. *Chamber Music, Artist in Residence*.

Arthur Komar B.A. (Columbia College), M.Mus. (Yale School of Music), Ph.D. (Princeton University). Further studies at New England Conservatory. Served as teaching assistant at NEC, 1959-60; previously on the faculties of Queens College, Swarthmore College, Bryn Mawr College, and the University of Pennsylvania, as a member of the theory departments. Also conducted chorus and orchestra at Swarthmore. As a pianist, has accompanied numerous singers, including Belen Amparan, Bethany Beardslee, and Jan de Gaetani. Currently editing Schumann's *Dichterliebe* for the Norton Critical Editions series. *Theoretical Studies*.

Ré Koster Voice with Marya Freund in Paris; harmony and counterpoint with Jacques Beers in Holland; bel canto with Malatesta and Conti Veresi in Milan. Born in Holland, debut in Paris, extensive concertizing in Italy, France, Holland, Belgium, Austria, Czechoslovakia, and England. Invited to the United States to give lecture-recitals and master classes at universities across the country. Faculty, University of Washington, 1962-66. *Chairman, Voice*.

Alfred Krips Violin with Willy Hess. Member, Berlin State Opera Orchestra. Faculty, Berkshire Music Center, since 1940. Boston Symphony Orchestra, since 1934, Assistant Concertmaster, since 1946. Concertmaster, Boston Pops Orchestra. *Violin*.

Eugene Lehner Graduate, Royal Conservatory of Music, Budapest. Violin with Jeno Hubay. Composition with Zoltan Kodaly. Former member, Kolisch Quartet and Stradi-

varius Quartet. Member, Boston Symphony Orchestra, since 1939. Faculty, Berkshire Music Center, Brandeis University, Wellesley College, Boston University. Fellow, American Academy of Arts and Sciences. *Viola, Chamber Music.*

Theodore Lettvin B.M. (Curtis Institute). Piano with Howard Wells, Leon Rosenblum, Rudolf Serkin, and Mieczlaw Horszowski. Winner of American Society of Musicians Contest, Naumberg Award, Michaels Memorial Award, and a Laureate of the Queen Elizabeth of Belgium Concours. Over 600 concerts as a recitalist and with major symphony orchestras in the United States, Canada, Europe, Africa since 1952, including eight European tours. Fellow of International Institute of Arts and Letters. Numerous television appearances on educational and commercial television. Artist-in-Residence at the University of Colorado, 1956; summer Artist-in-Residence, New England College in Henniker, N.H.; head of Piano Department, Cleveland Music School Settlement, 1957-1968. *Piano.*

Leslie Martin Cornish School of Music, Seattle, Washington; University of Washington; American Conservatory, Chicago. Faculty, University of Washington, 1947-57. Extensive studio and jazz experience, N.B.C. Hollywood: Jan Garber, Skinnay Ennis, Ted Weems, and Gene Krupa Orchestras. Principal contrabass, Seattle Symphony Orchestra, 1947-57. Principal contrabass, orchestra and opera. Berkshire Music Center, 1950. Member, Boston Symphony Orchestra, since 1957. *Contrabass.*

Donald Martino B.M. (Syracuse University); M.F.A. (Princeton University). Member of the faculty of Princeton University, 1957-59; Yale University 1959-1968; Teacher of Composition at the Berkshire Music Center summers 1965, 1966, 1969. Composer of *Portraits, a Secular Cantata* for chorus, soloists, and orchestra (1955); *Contemplation for Orchestra*; *Concerto for Wind Quintet*; *Parisonatina al'Dodecafonía* for cello solo; *Concerto for Piano and Orchestra*; *Mosaic* for grand orchestra. Fulbright fellow to Italy 1954-56; National Institute of Arts and Letters fellowship 1967; Guggenheim fellow, 1967-68. Recipient of the Creative Arts Citation of Brandeis University, 1963. Member of the American Composers Alliance, International Society for Contemporary Music, American Music Center, American Society of University Composers. Author of several published articles. *Chairman, Composition.*

Jacob Maxin B.M., M.S. (Juilliard School of Music). Piano with Irma Wolpe, Edward Steuermann, Ilona Kabos; composition with Stefan Wolpe, Robert Ward, Vincent Persichetti. Town Hall debut, 1961. Young Artist Series, 1963. Many concert tours. Summer School faculty, University of Colorado, Brandeis University. Former faculty, Juilliard School of Music. Member Aeolian Chamber Players. Artist in residence, Sarah Lawrence College. *Piano.*

Joyce Mekeel Paris Conservatory; B.M., M.M. (Yale University School of Music). Study with Nadia Boulanger and Ralph Kirk-

patrick. Compositions performed at Louisville Festival of Contemporary Music; New Dimensions in Music, Seattle; universities and radio stations. Composed music for productions of the MacCarter Theater Company, Princeton, 1961-64. Recipient of Ingram-Merrill grant in composition, 1964. *Theoretical Studies*.

John Miller B.S. (Massachusetts Institute of Technology), M.Mus. (New England Conservatory of Music). Awarded a Fulbright Grant for study at the Muzieklyceum in Amsterdam in 1964-65, first prize in the annual Pi Kappa Lambda competition in 1966, and the Erwin Bodky Award for Interpretation of Early Music. Solo bassoon performances with the Baltimore Symphony Orchestra, the Netherlands Chamber Orchestra, and the Boston Philharmonia. Founder and Musical Director of the Boston Baroque Ensemble; first bassoon in the Boston Philharmonia Chamber Orchestra; member of the Philharmonia Wind Quintet. Faculty member of Boston University and the Longy School. *Chamber Music*.

Lucille Monaghan Diploma with special honors in ensemble, Soloist's Diploma with highest honors (NEC). Piano with Richard Stevens, Harold Bauer, Nadia Boulanger, Lazare Levy (Paris), Irene Scharrer, Franz Osborn (London). Master classes with Harold Bauer. Composition with Frederick Converse. Winner of Mason and Hamlin prize. Beebe Scholarship for foreign study and travel. Concert appearances in United States. Soloist, Boston Symphony Orchestra, Boston Pops Orchestra. *Piano*.

Richard Moore B.A. (Yale University); M.A. (Trinity College); Boston University. Former faculty, Trinity College, Burlington (Vermont). Teaching fellow, Boston University. Fulbright Fellowship, 1958. Poetry published in *The New Yorker*, *The Atlantic Monthly*, *Harper's Magazine*, *The Reporter*, *Saturday Review*, and *Transatlantic Review*. *Humanities*.

John Moriarty Brandeis University; B.M. with highest honors (NEC). Chadwick Medal (NEC) 1952. Artistic Administrator and Stage Director, Opera Society of Washington, 1960-62. Artistic Administrator and Stage Director, Santa Fe Opera 1962-65. Stage Director, Oklahoma City Opera 1966-. Conductor, Lake George Opera Festival, 1967-. Visiting Stage Director, Boston Conservatory 1963-65. Piano soloist with Boston Pops Orchestra, Radio Eireann Orchestra (Dublin), and in New York, Naples, Rome, Paris. Frank Huntington Beebe Award, 1954. Former faculty, NEC, 1955-61. *Repertory Coaching*, *Vocal Accompaniment*.

Charles Nathanson A.B. magna cum laude (Harvard College). Teaching assistant in Sociology, Brandeis University. *Humanities*.

Buell Neidlinger Attended Yale University, Boston University. Extensive experience as performer on double bass, including appearances with Cecil Taylor, Miles Davis, the Gil Evans Orchestra, Ornette Coleman, John Coltrane, Ben Webster, Billie Holiday, John Barbirolli, Leopold Stokowski, Bob Dylan, B.B. King, John Cage, and Igor Stravinsky. Member of the Boston Symphony Orchestra. Member of the Center for the Creative and

Performing Arts, Buffalo, New York 1964-68. *Jazz, Contrabass, Chamber Music.*

David E. Noll B.A. in English (University of Illinois), M.A. (University of Wisconsin), Ph.D. (University of Wisconsin). Faculty member, Albright College 1963-1965; University of Wisconsin 1966-1968. *Humanities.*

Johanna H. Oldenburg University of Hamburg, University of Munich. Translator for the U.S. Government. Faculty, Northeastern University and Emmanuel College. *German.*

Ernst Oster Piano with Robert Teichmüller and Georg Bertram. Theory (Schenker approach) with Oswald Jonas. Former faculty member, Manhattan School of Music, 1961-1962. Lecturer, contributor to *Journal of Music Theory* and other music periodicals. Recipient of various grants; Senior Fellowship, National Foundation on the Arts and Humanities, 1967-1968 for work on unpublished manuscripts of Heinrich Schenker. Visiting Senior Fellow of the Council of the Humanities (1968-69); visiting professor in the Department of Music, Princeton University (1968-69). *Theoretical Studies.*

Ernst Panenka Master's Degree (Vienna Academy of Music). Member, Volksoper Orchester, Vienna, 1926-29. Member, Boston Symphony Orchestra. *Bassoon.*

James Pappoutsakis (NEC) Flute with Georges Laurent. Member of Boston Symphony Orchestra since 1937. Solo flutist of Boston Pops Orchestra since 1937. Soloist, Zimblar Sinfonietta, Central and South America; Cambridge Society of Early Music.

Member, Berkshire Woodwind Ensemble. Faculty, Boston University, Longy School of Music, Boston Conservatory of Music. *Flute.*

Louise Came Pappoutsakis Graduate, National Conservatory of Paris. Harp with Bernard Zighera, Marcel Tournier (Paris). Former member of Boston Symphony and Boston Pops Orchestra. Faculty, Wellesley College, Boston Conservatory of Music. *Harp.*

Aldo Parisot B.M. (Yale University). Cello with Thomazzo Babini in Brazil. Came to United States in 1946. Debut with New York Philharmonic. Also performed with Chicago Symphony, Los Angeles Philharmonic, Berlin Philharmonic, London Philharmonic and many other major orchestras. Yearly tours of United States and Europe. Recordings for Westminster, Vanguard, His Master's Voice, Epic and others. Associate Professor, Yale University. *Visiting Artist, Violoncello.*

Mark Pearson B.A. (Oberlin College); M.A. (Stanford University) Title role in Daniel Pinkham's *Jonah* with NEC Chorus and Orchestra to inaugurate NEC Centennial Year; numerous solo recitals and appearances with The Cambridge Society for Early Music, The Harvard Glee Club, the Stanford University Chorus, and Orchestra, etc. Santa Fe Opera 1961; major roles in West Coast productions of Stravinsky's *Oedipus Rex*; Bloch's *Macbeth*, Moore's *Ballad of Baby Doe*. Appeared as Arkel in NEC production of Debussy's *Pelleas et Melisande*, and appeared in Stravinsky's "Les Noces." Instructor of voice seminar, Berkshire Music Center, 1966;

recording appearances for Music Guild and Cambridge Records. *Voice*.

Malcolm C. Peyton B.A., M.A. (Princeton University). Piano with Edward Steuerman. Composition with Roger Sessions, Edward F. Cone, Wolfgang Fortner, Aaron Copland. Woodrow Wilson Fellowship, 1955. Fulbright Fellowship, 1956. Former faculty, Princeton University. Works performed by the Princeton Symphony Orchestra, and in Town Hall and Carnegie Hall, New York City. *Theoretical Studies, Composition*.

Harvey Phillips Assistant to the President for Financial Affairs. Prior to joining the staff of the Conservatory, Mr. Phillips served as Administrative Assistant to Julius Bloom at Rutgers University and was Vice President of Mentor Music, Inc., as well as with Wilder Music, Inc., Twentieth Century Innovations, Inc., and Brass Artists Incorporated. Mr. Phillips is considered to be the nation's outstanding tuba soloist, and has been referred to by the press as "Paganini of the tuba." His advanced musical training was pursued at both the Juilliard School of Music and the Manhattan School of Music. Mr. Phillips has recorded for every major record label and is a solo recording artist for Crest Records. Several of his former professional positions include the New York City Ballet Orchestra, The Bell Telephone Hour Orchestra, Voice of Firestone Orchestra and the New York Brass Quintet, of which he was a founding member.

Daniel Pinkham A.B., M.A. (Harvard), Berkshire Music Center, Longy School of Music. Composition with Walter Piston,

Aaron Copland, Arthur Honegger, Samuel Barber, Nadia Boulanger. Organ with E. Power Biggs. Harpsichord with Claude Jean Chiasson, Putnam Aldrich, Wanda Landowska. Choral conducting with G. Wallace Woodworth. Orchestral conducting with Stanley Chapple. Fulbright Fellowship, 1950. Ford Foundation Fellowship, 1962. Fellow, American Academy of Arts and Sciences. Visiting lecturer, Harvard University, 1957-58. Music Director, King's Chapel, Boston. Conductor, Cambridge Festival Orchestra. Harpsichordist, Brink-Pinkham Duo. Frequent appearances with Boston Symphony Orchestra. Compositions include *Violin Concerto, Piano Concertino*, cantatas, choral pieces, chamber works, film scores, two symphonies, *Christmas Cantata, Easter Cantata, Requiem, Catacoustical Measures, Saint Mark Passion. Chairman, Performance of Early Music. Composition, History and Literature of Music, Harpsichord*.

Richard Pittman B.M. (Peabody Conservatory of Music). Further studies in piano, counterpoint and orchestration with Douglas Allanbrook, and in conducting with Laszlo Halasz, Sergiu Celibidache, and Wilhelm Brückner-Rüggeberg. Fulbright award for study in Germany 1963-65. Trombonist with U.S. Army Field Band 1957-60, and with the National Symphony Orchestra 1960-63. Music director and Conductor of the Contemporary Wind Ensemble (Washington, D.C.), The Little Chorus (Washington); assistant music director or conductor for chamber concerts for the Institute of Con-

temporary Arts, Empire State Festival 1961, Opera Society of Washington, D.C. In Germany, music director and conductor of orchestral and chamber-opera groups in Hamburg in 1964-65. Private teaching of brass in Baltimore and Washington, and of conducting in Hamburg. Guest conducted Washington National Symphony, Hamburg Symphony and others. Faculty member of the Eastman School of Music, 1965-68.

Associate Conductor of the Conservatory Orchestra, Orchestral Conducting.

Richard E. Plaster B.S., M.S. (Juilliard). Bassoon with Simon Kovar. Former faculty, Williamsburg Settlement House, Boston University. Faculty, Boston Conservatory, Berkshire Music Center. Former member, North Carolina Symphony, Army Field Band, Baltimore Symphony, New York Woodwind Quintet. Member Boston Symphony Orchestra. *Contrabassoon.*

Henry Portnoi Principal Bassist, Boston Symphony Orchestra. Graduate of Curtis Institute of Music in contrabass (Anton Torello). Member of Boston Symphony Orchestra Chamber Players, Boston Sinfonietta. Faculty, Boston University. Formerly with Indianapolis Symphony (Sevitzky), Pittsburgh Symphony (Reiner), orchestras of Boston Opera and Ballet companies. *Contrabass.*

Ralph Pottle, Jr. B.Mus., B.A. (South-eastern Louisiana College), M.M. (NEC). French horn with W. Valkenier. Winner of Fulbright award for study in Vienna. Faculty, Louisiana State University, 1955-57; Boston University, 1957-61. Member, Fine Arts

Woodwind Quintet, Boston. Played with various orchestras including Boston Symphony Orchestra. *French Horn.*

Frederik Prausnitz Graduate, Juilliard Graduate School, 1945. Director of Choral Music and Associate Conductor of the Juilliard Orchestra until 1961. Former Associate Director of Public Activities and Assistant Dean, Juilliard School of Music. Guest conductor with the B.B.C. Symphony Orchestra, London Symphony Orchestra, the Philharmonia and Royal Philharmonic Orchestras of London; Vienna Symphony and Munich Philharmonic Orchestras, Radio Orchestras of Munich, Hamburg and Cologne and many other major European orchestras. Directed Juilliard Orchestra at Salzburg Festival, Copenhagen, Hamburg, Konstanz Festival, and Brussels World Fair in 1958. Visiting Lecturer, Harvard University 1966-67. Visiting Professor, Dartington Summer School, England 1966 and 1967. Rockefeller grant 1966. Columbia, Epic, Angel, E.M.I. and Philips recordings. *Symphony Orchestra, Orchestral Conducting.*

Matthew Raimondi B.S. (Juilliard School of Music), M.A. (Columbia University). Studied with Ivan Galamian. Former faculty, Columbia University, Aspen Festival, Oberlin Conservatory, Bennington College and Princeton University. Former member, New Music Quartet. State Department tour of Soviet Union and Roumania, 1963. Appearances on CBS-TV network and with Twentieth Century Innovations series with Gunther Schuller

at Carnegie Recital Hall. Member, Composers String Quartet. *Violin*.

Barbara Reutlinger Teacher's College, Hofheim in Taunus, Germany. B.A. (Boston University). Phi Beta Kappa, Member Delta Phi Alpha (German Honorary Society). Trustee and Officer of the Corporation of Language Research Inc. at Harvard. Graduate work, Harvard University. *German*.

William Rhein B.S. cum laude (Juilliard School of Music). Contrabass with Samuel Levitan, Frederick Zimmermann, John Schaeffer, Georges Moleux. Coached sonatas with Louis Persinger. Former member, New York Philharmonic. Principal Bass, Boston Pops Orchestra. Assistant Principal Bass, Boston Symphony Orchestra. *Contrabass*.

Allen Rogers B.M. (University of Kansas), M.M. Ed. (Columbia Teachers College). Piano with Carl Friedburg. Town Hall debut. Accompanist, Leopold Simoneau, Jennie Tourel, Jan Peerce, Elena Nicolaidi, Eileen Farrell, Martial Singher, Licia Albanese, Theodor Uppman. Recordings. *Repertory Coaching, Vocal Accompaniment*.

Victor Rosenbaum B.A. cum laude (Brandeis University, M.F.A. (Princeton University)). Piano with Leonard Shure, Rosina Lhevinne. Theory and composition with Milton Babbitt, Arthur Berger, Edward T. Cone, Earl Kim, and Roger Sessions. Frequent appearances in solo and chamber music recitals and soloist with the Indianapolis Symphony and Boston Pops. Associate conductor, Brandeis University Orchestra. *Assistant*

Chairman, Piano. Theoretical Studies, Chamber Music.

Eric Rosenblith Received Licence de Concert at age 16 from Ecole Normale de Musique, studied with Jacques Thibaud, Paris; in London with Carl Flesch; in New York with Bronislaw Huberman. Debut in Paris, 1936; in New York, 1941. Concertized in United States, Europe and Israel and concertmaster of the Indianapolis and San Antonio Symphony Orchestras. First violinist with the Jordan and the Brandon String Quartets. *Violin, Chamber Music*.

Matthew Ruggiero New School of Music, Philadelphia; Graduate, Curtis Institute. Study with Ferdinand Del Negro and Marcel Tabateau. Bassoon soloist, Marlboro Music Festival. Former member, National Symphony Orchestra. Member, Boston Symphony Orchestra. *Bassoon*.

Charles Russo B.M. (Manhattan School of Music). Studied with Simeon Bellison. Former principal clarinetist with Symphony of the Air and NBC opera. Soloist and guest artist with many chamber music groups including the Juilliard String Quartet and the Quartetto di Zagreb. Performed at Marlboro Music Festival and Menotti Festival of Two Worlds, Spoleto, Italy. Faculty, Bennington Composers Conference and Manhattan School of Music. *Clarinet*.

Lois Schaefer B.M. with honors (NEC). Former assistant first flute, Chicago Symphony Orchestra; first flute, New York City Opera; member NBC opera orchestra; participant, Casals Festival in Puerto Rico. Member,

Boston Symphony Orchestra. Recordings. *Flute, Piccolo.*

Chester B. Schmitz University of Iowa, University of Maryland. Tuba with William Gower. Former member, Virginia Symphony Orchestra, U.S. Army Band. Member, Boston Symphony Orchestra. *Tuba.*

Miklos Schwalb Artist's Diploma (Budapest Conservatory). Piano with Alexander Kovacs, Ernst von Dohnanyi. Composition with Zoltan Kodaly and Leo Weiner (Budapest). Concert and radio work in Europe. Appearances as soloist and recitalist, United States and Puerto Rico. Television concerts. Recorded for *Golden Crest Records* the entire second volume of Brahms complete works, including every Intermezzo, Capriccio, and Rhapsody. Videotaped four programs of the same works for the National Educational Television Network. *Piano.*

Robert Selig B.M., M.M. (Northwestern University). Studied composition with Anthony Donato, Gardiner Read, Donald Martino, Ernst Krenek. Former Executive Assistant Composer for United Artists Music Co., 1964-66. Songwriter under contract; recordings on all major labels. Awards include: Graduate Teaching Fellowship, Boston University, 1966-68; B.M.I. Composition Grant for Doctoral Study, University of Southern California, 1963; Composition Fellowship to Tanglewood, 1968; commission from the Eastern Music Festival for composition for symphony orchestra and rock. Works performed: *Sonata for Violin and Piano, Athena, Three Songs to Texts* by D.H. Lawrence,

Variations for Brass Quintet, Mirage (recorded by Armando Ghitalla and the Danish Radio Orchestra on the Cambridge Label). *Theoretical Studies.*

Harry Shapiro Juilliard School of Music. Former faculty member, Boston University, Wellesley College. Member, Boston Symphony Orchestra. *French Horn.*

Jeremy Shapiro B.A. cum laude (Harvard University), M.A. (Brandeis University), other studies in sociology and philosophy in Germany with Theodor W. Adorno, Herbert Marcuse, Max Horkheimer, and Jürgen Habermas. Among other honors, has won two Woodrow Wilson Fellowships. Previously on the faculty of Northwestern University and the Cambridge Center for Adult Education. *Humanities.*

Russell Sherman B.A. (Columbia University). Piano with Edward Steuermann. Composition with Erich Itor Kahn. Debut Town Hall, 1945. Soloist with New York Philharmonic, Los Angeles Philharmonic, Detroit Symphony. Premiere performances of works by Schuller, Wolpe, Nono, Shapey. Lecture-recitals on the complete Beethoven Piano Sonatas and the Bach Well-Tempered Clavier. Former faculty, Pomona College, Claremont Graduate School, Music Department of University of Arizona. *Chairman, Piano. Chamber Music.*

Robert Sherwood B.M. (Bethany College), M.M. (New England Conservatory). Studied with Howard Goding, Jacques Fevrier, Bela Böszörményi-Nagy. Toured United States with Musical Miniatures Ensemble, Robert Joffrey



Sara Walden (right), director of Alumni Relations.

Ballet Company. Recitals in Boston, New York, Belgium, France. Former faculty, Buckingham School of Vocal Arts. *Piano*.

Joseph Silverstein Curtis Institute. Member, Houston, Denver, and Philadelphia Orchestras. Prize-winner at 1959 Queen Elisabeth Music Competition in Belgium. Winner of 1960 Naumburg Foundation Award. Concertmaster, Boston Symphony Orchestra. Member, Boston Symphony String Quartet. *Chairman, Stringed Instruments. Violin, Chamber Music.*

Donald Smith Diploma, M.M. (NEC). Piano with Louis Cornell, Egon Petri. Organ

with Henry M. Dunham, Francis Snow. Graduate work with Karl Geiringer and Hugo Norden at Boston University. Faculty, Lowell State College. Church organist and choir director. *Piano*.

Louis Speyer Diploma, first prize in oboe (Paris Conservatory). Conductor of chamber orchestras at Berkshire Music Center; Sanders Theatre, Cambridge; Pops Concerts. Music Director, Berkshire Woodwind Ensemble. Recipient, medal of "Reconnaissance Française" and French Legion of Honor; medal of the Elizabeth Coolidge Foundation of the Library of Congress, for eminent services to chamber music. Assistant Music Director, Berkshire Music Center, Tanglewood. *Oboe, English horn, Chamber Music.*

James Stagliano Horn with Joseph Stagliano, Albert Stagliano. Principal horn, Detroit Symphony, Los Angeles Symphony, St. Louis Symphony, Chicago Symphony, NBC Symphony. Principal horn, Boston Symphony Orchestra, since 1946. *French Horn.*

Michael Steinberg B.A., M.F.A. (Princeton University). Ph.D. (hon.) (NEC). Composition with Bohuslav Martinu, Milton Babbitt. Musicology with Oliver Strunk, Alfred Einstein, and Otto Kinkeldey. Awarded a Fulbright grant for two years' study in Rome. Previously on the faculties of Princeton University, Hunter College, Manhattan School of Music, University of Saskatchewan, Smith College, Brandeis University. Free-lance writing for *Musical Quarterly*, *Musical America*, *New York Times*, *Saturday Review*, *High Fidelity*, and other professional journals in

Europe and the United States. Music Critic for the *Boston Globe* since January 1964. *History and Literature of Music*.

David Stock B.F.A., M.F.A., (Carnegie Institute of Technology). Ecole Normale de Musique, Paris, 1960-61. Tanglewood summer 1964. Composition with Arthur Berger, Nikolai Lapatnikoff, Alexei Haieff, Aimée Vaurbourg-Honegger, Harold Shapero. Analysis with Nadia Boulanger. Member of the faculty of the Cleveland Institute of Music 1964-65. Teaching Assistant at Brandeis University 1966-68. Works performed in New York, Pittsburgh, Boston, Tanglewood, and Bennington Composers' Conference. *Theoretical Studies*.

Ian Strasfogel B.A. cum laude (Harvard College). Awarded Henry Russell Shaw Travelling Fellowship for study in Europe with Walter Felsenstein and other European directors, Ford Foundation Grant for Administrative Internship at New York City Opera as an assistant stage director. Member of the Directors' Unit of the Actors Studio in New York City. Teaching assistant at Juilliard School of Music, giving lectures and teaching workshops and acting. Named Artistic Director of the newly formed Augusta (Georgia) Opera Company in 1967. Has directed productions of *Don Giovanni*, *La Traviata*, and *The Ballad of Baby Doe* for the New York City Opera; *The Abduction from the Seraglio*, *The Medium*, *Il Combattimento di' Tancredi e Clorinda*, and *La Boheme* for the Turnau Opera; *Tosca*, *Lucia di Lammermoor*, *Madame Butterfly*, and *Don Giovanni* for the

Baltimore Civic Opera; *The Trial of Lucullus*, *Il Combattimento di Tancredi e Clorinda*, and *Passagio* (Berio) for the Juilliard School of Music; *La Boheme* and *Tosca* for the Augusta Opera Company; *Pelléas et Mélisande*, *Il Signor Bruschino*, and *Ba-Ta-Clan* for the New England Conservatory. *Director of the Opera Theatre*.

Robert Paul Sullivan N.E.C. Special Student 1957-60. Studied classical guitar with A. Bellow and Hibbard Perry; plectrum guitar with William Sykes and Hibbard Perry. Soloist with the New Hampshire Music Festival, Hingham, Salem and Melrose Symphonies, New England Conservatory Symphony Orchestra and Chamber Orchestra. Concerts and lectures on lute and guitar. Camerata (Boston Museum of Fine Arts). Former faculty: New England Conservatory Extension Division, 1959; Phillips Exeter Academy, 1960; Cambridge School of Weston, 1960; Groton Academy, 1968; University of Rhode Island, 1965, 66. *Guitar, Performance of Early Music*.

Julia Sutton B.A. (Cornell University), M.A. (Colorado College), Ph.D. (Eastman School of Music). Faculty, Eastman School of Music, New School for Social Research, Queens College, New York University, George Peabody College for Teachers. Member, American Musicological Society, Music Library Association, Phi Beta Kappa. Numerous publications in musicology. Special fields: music history, music and the dance. *History and Literature of Music, Performance of Early Music*.

Carol Sykes B.M., M.M. (NEC). Scholarship recipient at Tanglewood for four summers. Taught vocal and instrumental music in the public schools of Weston, Conn. and Newton, Mass. Teacher of the Suzuki philosophy at the New England Conservatory of Music since 1964. Granted a leave of absence for the academic year 1967-68 to teach and study with Dr. Shinichi Suzuki, Talent Education Institute, Matsumoto, Japan. Guest lecturer at St. Michael's College, Winooski, Vermont for the summer sessions in 1967 and 1968. *Music Education*.

William Tesson Graduate, Bentley College of Accounting and Finance; B.M. with highest honors (first winner of Chadwick Medal), M.M. (NEC). Trombone with John Coffey. Theory and composition with Francis Judd Cooke. Conducting with Attilio Poto, Richard Burgin, Monteux School for Conductors. First trombone for two years, touring with the Ballet Russe de Monte Carlo. Two seasons with the Boston Pops Orchestra. Substitute member, Boston Symphony Orchestra. Opera, ballet, musical theater orchestras. Professor of Music, Northeastern University. *Trombone*.

Marion R. Tronerud A.B. (Chestnut Hill College), A.M. (Harvard). Former faculty member, University of Maine. *French*.

Felix A. Viscuglia B.M. (NEC), Clarinet with Rosario Mazzeo. Soloist and Clinician. Appearances in Boston, New England, Philadelphia, New York, the Midwest and Canada. Director, Woodwind Ensemble, M.I.T.; Faculty, M.I.T.; Member, Boston Symphony Orchestra. *Clarinet*.

Roger Voisin Diploma (College St. Julien), Diploma with first prize in trumpet and solfege (Conservatoire de Musique). Trumpet with Rene Voisin, Marcel LaFosse. Faculty, Navy School of Music, 1941-43; Boston University, 1948-52; Berkshire Music Center, since 1950. Principal trumpet, Boston Symphony Orchestra. Recordings. *Chairman, Brass Instruments. Trumpet, Chamber Music*.

Veronica Jochum von Moltke Graduate, Staatliche Hochschule für Musik, Munich. Master class in piano, Maria Landes-Hindemith. M.M. (equivalent) with highest honors, concert Artist Diploma. Postgraduate work with Edwin Fischer and Josef Benvenuti (Conservatoire, Paris). 1959, invited by Rudolf Serkin to study with him in the U.S. At the same time faculty member Settlement School of Music, Philadelphia, 1959-61. Since then extensive concertizing throughout North and South America, Europe and Africa. Soloist with major European and American orchestras, including the Minneapolis and Denver Symphonies, the Berlin Philharmonic, Hamburg and Munich Philharmonics, Bavarian Symphony, Concertgebouw Orchestra of Amsterdam, Hague Philharmonic, Maggio Musicale Orchestra, Florence; RAI-Orchestra, Naples; Mozarteum-Orchestra, Salzburg; Venezuelan Symphony, Caracas. Recordings with Deutsche Grammophon Gesellschaft. *Piano*.

Lav Vrbancic B.M. State Conservatory, Zagreb, Yugoslavia (Voice and Composition). Advanced voice studies in Vienna, Milan and Salzburg. Voice teacher from 1933 and Chairman of Voice Department 1940-1967 at State

Conservatory, Zagreb. Recitals in Yugoslavia, Vienna, Munich, Milan and Salzburg. Member, Zagreb Opera. Lecturer in pedagogical aspects of voice teaching (Seminars in Dubrovnik and Zadar). Voice classes in Germany and Yugoslavia. Numerous critical and pedagogical articles. *Voice*.

James Walker B.S. (University of Wisconsin). M.A. (Harvard University). Became the youngest conductor of any major college ensemble in the country when he was appointed conductor of the Harvard University Band at age 22. Founder and conductor of the Harvard Wind Ensemble, as well as the conductor of the Harvard Chorus. Studied composition with Leon Kirchner and Billy Jim Layton. Has written articles on wind instruments which will appear in the revised edition of the Harvard Dictionary of Music. *Associate Conductor, Chorus*.

Sherman Walt University of Minnesota, Curtis Institute of Music. Bassoon with William Santucci, Ferdinand Del Negro. Chamber music with Marcel Tabateau. Faculty, Roosevelt College, 1949-51; Berkshire Music Center, since 1953. Former principal bassoon, Chicago Symphony Orchestra. Principal bassoon, Boston Symphony Orchestra, Boston Woodwind Quintet. Recordings. *Bassoon*.

James E. Whitaker Administrative Coordinator. After receiving a B.M. (trumpet) in 1946, and the M.M. (trumpet) in 1947, from the Cincinnati Conservatory, Mr. Whitaker was Chairman of the Music Department and Chairman of the Theory Department at

Middle Georgia College until 1967. He was also conductor of the Middle Georgia College Choir. He has performed with the Cincinnati Symphony and the Cincinnati Summer Opera Orchestra, and studied conducting with Leonard Bernstein and Hugh Ross at the Berkshire Music Center. He has been a member of the staff of the Berkshire Music Center since 1953, assuming the position of Chief Coordinator in 1963.

Leta F. Whitney B.S. (Russell Sage College), B.M. (NEC), Ed.M. (Harvard). Voice with William L. Whitney. Opera with Valentino Trinci (Florence). Opera, concert, church solo and lecture appearances in Italy and United States. Music instructor, Newton Public Schools, 1940-43; Supervisor of Elementary Music, Quincy Public Schools, 1945; Director of Music, North Quincy High School, 1945-47. Adjudicator at state festivals in New England. Former Chairman Music Education N.E.C. *Music Education*.

Chester W. Williams Dean. Mr. Williams received his A.B. (Music Theory) from Oberlin College in 1936 and his M.A. from Harvard University in 1939. Following a period as Instructor at Grinnell College, he became Assistant Professor at Cornell College in Iowa. In 1946, he came to the New England Conservatory as Teacher of Theory. He was named Dean of the Conservatory in 1953, then Graduate and Executive Dean in 1960. Mr. Williams served as President of the New England Conservatory from 1962 until 1967 when he assumed his present position. He is Conductor of the Harvard Musical Association

Orchestra, Vice-President (Eastern Region) of the National Association of Schools of Music, President of the Massachusetts Music Teachers Association and Chairman of the Board, Wellesley Community Orchestra.

Blanche Winogron B.A. cum laude (Hunter College). Piano with Anne Hull and Henriette Michelson of the Juilliard School of Music. Theory, composition and analysis with Henry Holden Huss, Walter Helfer, Stefan Wolpe, and Felix Salzer. Conducted adult and group teaching programs at the Settlement Schools in New York. Helped to establish and direct the Cooperative Music School, working with Anne Hull, Edgar Varèse, Wallingford Riegger, Bernard Wagenaar, and Lehman Engel. Joined the faculty of the Mannes College of Music in 1958. Concerts and recordings with the New York Pro Musica, and has appeared at the Library of Congress, and in a White House command performance in 1963 with the Consort Players. Publications include several early teaching pieces, two volumes of historical keyboard music, and reviews of concerts, publications, and recordings for professional journals. Currently preparing a new edition of *My Lady Nevells Booke*. *Harpsichord, Performance of Early Music*.

William G. Wrzesien B.Mus. Ed., M.Mus., Artist's Diploma, New England Conservatory. Clarinet with Rosario Mazzeo. Faculty, State College at Lowell, Emmanuel College, Wellesley College. Solo and chamber music appearances. Member of theater and concert orchestras in Boston. Member, Boston Opera

Orchestra, Boston Ballet Orchestra, Philharmonia Woodwind Quintet. Substitute member, Boston Symphony Orchestra, Boston Pops Orchestra. *Clarinet*.

Anna Yona University of Turin, Italy. Former teacher, Cambridge and Boston Centers for Adult Education. Radio commentator-director, Italian Hour, Boston area radio stations, WCOP, WBMS, WESX, and WLYN, 1943-50. *Italian*.

Gladys Miller Zachareff Teacher's and Soloist Diploma, B.M. (NEC), Voice with Charles Adams White, Rulon Robinson, Morris Williams, Dr. Frank E. Miller. Master classes with William Brady, Chicago. Coaching with Madame Matzenauer and George Reeves, New York City. Assistant to Dr. Miller, New York, 1926-28. Concert, orchestral, church, and oratorio appearances in Boston and New York. *Voice*.

Benjamin Zander B.A. with highest honors (London University). Diplomas from the Academia Chigiana (Siena), Hochschule für Music (Cologne). Cellos with Gaspar Cassado. Studies at Harvard University, and with Leonard Shure and Ernst Oster in New York. Former Assistant to Gaspar Cassado in Cologne; former faculty member of the Yehudi Menuhin School in London; Merrywood Music School in Lenox, Massachusetts. Recipient of grants from the Harkness Foundation, and the International Society for Contemporary Music. Extensive concerts in Europe and recordings. *Violoncello, Chamber Music*.

Gerald Alan Zaritzky B.S. in humanities and science (Massachusetts Institute of Technology), M.Mus. (New England Conservatory). Also studied at the Yale School of Music. Theory and analysis with Robert Cogan, Jacques-Louis Monod, Ernst Oster; Composition with Daniel Pinkham, Alvin Etler, Robert Cogan, and Malcolm Peyton. Piano with David Barnett, Ward Davenny, Miklos Schwalb, Victor Rosenbaum. Awarded Woodrow Wilson Foundation Fellowship for 1965-66; New England Conservatory Graduate Theory Assistantship, 1967-68. Has been a faculty member on the Rhode Island Governor's School for the Gifted in Music and Art, and the MIT Summer Studies Program for High School Students. *Theoretical Studies*.

Alfred Zighera Diploma with first prize (Paris Conservatory). Violoncello with Jules Loeb. Ensemble with Lucien Capet. First violoncellist, Paris Conservatory Orchestra, Concerts Koussevitzky, Paris. Former member, Zighera Quartet, Paris; Boston String Quartet; Stradivarius Quartet. Faculty, Wellesley College, since 1944; Berkshire Music Center, since 1940. Former assistant principal cellist, Boston Symphony Orchestra, 1925-63. *Violoncello*.

Bernard Zighera Diploma with first prize in piano, Diploma with first prize in harp (Paris Conservatory). Harp with Marcel Tournier. Piano with Isidore Philipp, Santiago Riera. Chamber music with Paul Chevillard, Lucien Capet. Member, Paris Conservatory Orchestra. Faculty, Berkshire Music Center,

since 1940. Concert tours in Europe and United States. First harpist, Boston Symphony Orchestra. Chevalier of the French Legion of Honor. Judge, Conservatoire National de Paris competition and International Harp Competition, Israel (1965). *Harp*.

Paul Zukofsky B.M., M.S. (Juilliard School of Music). Winner of the Morris Loeb Prize at Juilliard, 1963, the Albert Spaulding Prize at the Berkshire Music Center, 1965, and prizes in the Paganini, Thibaud, and Enesco International violin competitions. Creative Associate at the Center of the Creative and Performing Arts, State University of New York at Buffalo, 1964-65. Member, Contemporary Chamber Ensemble, 1965-. Fromm and Heifetz Fellow at the Berkshire Music Center. Faculty member of Berkshire Music Center, 1968-. Visiting Associate in Performance at Swarthmore College, 1966-. Has recorded concertos by Sessions, Penderecki, and Busoni, and the four violin and piano sonatas of Charles Ives. Awarded a grant from the Ingraham Merrill Foundation to write a book on the violin in new music. During the 1968-69 season performing a series of three recitals in New York City entitled "Music for the Twentieth-Century Violin." *Violin, Chamber Music*.

THE NEW ENGLAND CONSERVATORY CALENDAR / 1969-1970

First Semester

September 4-7, Thursday-Sunday Orientation for new students
September 8, Monday Registration and auditions for all new students
September 15, Monday Classes begin
October 13, Monday Columbus Day – Holiday
November 11, Tuesday Veterans Day – Holiday
November 27, Thursday Thanksgiving vacation begins
December 1, Monday Classes resume
December 20, Saturday Christmas vacation begins
January 5, Monday Classes resume
January 9, Friday First semester classes end
January 12, Monday First semester examinations begin
January 16, Friday First semester examinations end

Second Semester

January 19, Monday Classes begin
February 16, Monday Washington's Birthday – Holiday
March 7, Saturday Spring vacation begins
March 23, Monday Classes resume
April 20, Monday Patriot's Day – Holiday
May 15, Friday Second semester classes end
May 18, Monday Second semester examinations and auditions for promotion begin
May 25, Monday Memorial Day – Holiday
May 29, Friday Second semester examinations and auditions for promotion end
May 30, Saturday Alumni Day
May 31, Sunday Commencement Day

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Cover painting by George Lewis

THE NEW ENGLAND CONSERVATORY OF MUSIC

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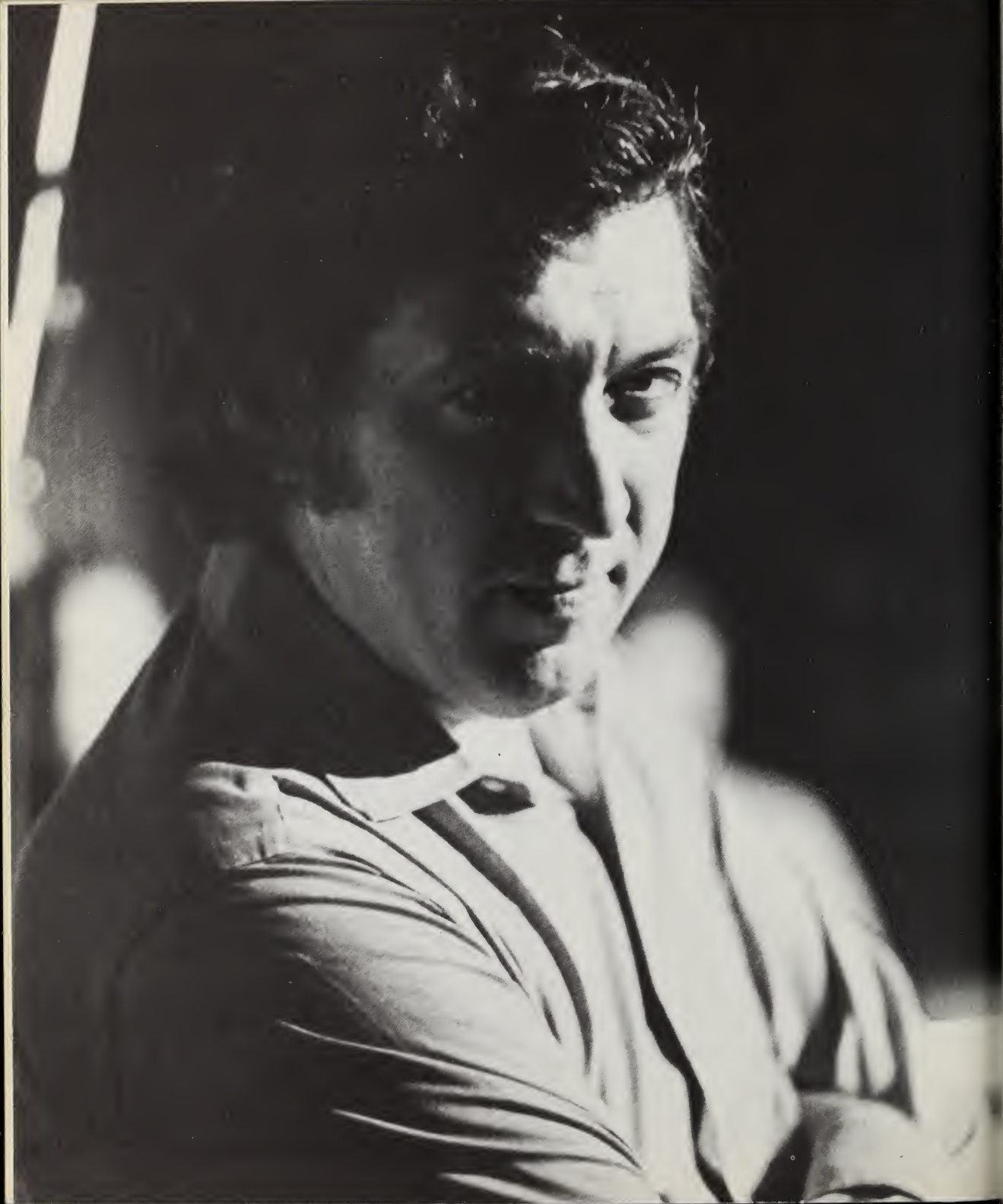


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GUNTHER SCHULLER, PRESIDENT

Musical studies in composition, flute and French horn at an early age matured Gunther Schuller so rapidly in the field of music that he accepted a professional position with the New York Ballet Theater Orchestra at age 16. He became solo French horn the following year with the Cincinnati Symphony, and by 19 was a member of the Metropolitan Opera Orchestra. His *Symphony for Brass and Percussion*, performed under the direction of Leon Barzin and later by the New York Philharmonic under the direction of Dimitri Mitropoulos, was subsequently recorded, with Mitropoulos conducting, for Columbia Records. In 1959, Mr. Schuller left the Metropolitan Opera Orchestra and his position as solo French horn, in order to devote more time to composing and conducting.

As a conductor, Mr. Schuller has made guest appearances in subscription concerts with the Boston, Cleveland, Baltimore, Chicago, Rochester, St. Louis, Atlanta, Detroit, Pittsburgh, Cincinnati, Utah and American Symphony Orchestras. He has also appeared with the BBC Symphony, Berlin Radio Symphony, French Radio Orchestra, Icelandic Symphony Orchestra, Denver Symphony, Berlin Philharmonic, New York Philharmonic, Montreal Symphony, Bavarian Radio Orchestra, and the San Francisco Opera Company. From 1963 through 1965, he organized and conducted a history-making series of concerts in New York City entitled "Twentieth Century Innovations," sponsored by the Carnegie Hall Corporation. In addition, Mr. Schuller wrote, produced and narrated an analysis of contemporary music from 1900 to the present entitled "Contemporary Music in Evolution," which was broadcast over 75 radio stations affiliated with the National Association of Educational Broadcasters, as well as over WBAI in New York City.

Mr. Schuller has had a long association with major jazz figures such as John Lewis and the Modern Jazz Quartet, Ornette Coleman, Eric Dolphy and Duke Ellington, and has composed many works in the "third stream" idiom, a term which he originated in 1957.

Besides the book *Horn Technique*, published in 1962 by the Oxford University Press, a more recent book by Mr. Schuller (published in April, 1968) is the first volume of a history entitled *Early Jazz: Its Roots and Development*. He is presently at work on the second volume.

As acting head of the Composition Department of the Berkshire Music Center at Tanglewood from 1963 to 1965, he succeeded Aaron Copland and became Head of Contemporary Music Activities in 1965. In 1969, Mr. Schuller was appointed one of two Artistic Directors of Tanglewood, the other being Seiji Ozawa. He served on the faculty of Yale University as Associate Professor before becoming President of the New England Conservatory in November of 1967.

Major Commissions: Gala Music (75th Anniversary of Chicago Symphony); Spectra (New York Philharmonic); Seven Studies of Themes of Paul Klee (Ford Foundation jointly with Minneapolis Symphony Orchestra); The Visitation (Hamburg State Opera Company); Triplum (125th Anniversary of New York Philharmonic); Contrasts (Donauesschingen Festival of New Music); Threnos — In Memorium Dimitri Mitropoulos (Cologne Radio Orchestra); Symphony (1965) (Dallas Public Library jointly with Dallas Symphony); Concerto for Double Bass and Chamber Orchestra (Koussevitzky Music Foundation); Shapes and Designs (Hartford Symphony); Consequences (New Haven Symphony); The Fisherman and His Wife (Junior League of Boston jointly with the Opera Company of Boston); Concerto da Camera (Fiftieth Anniversary of the Eastman School of Music).

Honors: National Institute of Arts and Letters Award, 1960; Brandeis Creative Arts Award, 1960; two Guggenheim Fellowships, 1963, 1964; member of the National Institute of Arts and Letters, 1967; ASCAP Deems Taylor Award for 1970 for Early Jazz; Ditson Conducting Award from Columbia University for "unselfish championship of fellow composers through the conducting of their orchestral works here and abroad," 1970; Rodgers and Hammerstein Award, 1971.

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Woodwinds

Doriot Anthony Dwyer, flute
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Lois Schaefer, flute and piccolo
Fernand Gillet, oboe
Ralph L. Gomberg, oboe
John A. Holmes, oboe
Louis Speyer, oboe and English horn
Peter W. Hadcock, clarinet
Felix A. Viscuglia, clarinet
Harold Wright, clarinet
William G. Wrzesien, clarinet
Joseph Allard, saxophone
Carl J. Atkins, saxophone
Ernest Panenka, bassoon
Sherman Walt, bassoon
Richard E. Plaster, bassoon & contrabassoon

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Roger Voisin, Chairman, trumpet
Andre Come, trumpet
Armando Ghitalla, trumpet
Gerard J. Goguen, trumpet
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Ralph Pottle, Jr., French horn
Harry Shapiro, French horn
James Stagliano, French horn
John Coffey, trombone
William M. Gibson, trombone
William Tesson, trombone
John Swallow, trombone & Euphonium
Gordon Hallberg, bass trombone & tuba
Chester B. Schmitz, tuba

Harp

Louise Came Pappoutsakis
Bernard Zighera

Timpani & Percussion

Everett Firth

Keyboard Instruments

Piano

Russell Sherman, Chairman
Victor Rosenbaum, Assistant Chairman
Katja Andy
David Hagan
Theodore Lettvin
Jacob Maxin
Irma Wolpe Rademacher
Veronica Jochum von Moltke

Harpsichord

Mireille Lagacé
Daniel Pinkham
Blanche Winogron

Organ

Yuko Hayashi, Chairman
Mireille Lagacé
Fritz Noack
Donald Teeters

Guitar

Robert Sullivan

Voice

Mark Pearson, Chairman
Bernard Barbeau
Silvio Coscia
Margaret Hoswell
Dean Wilder
Gladys Miller Zachareff

Symphony Orchestras

Gunther Schuller, Conductor-
NEC Symphony Orchestra
Richard Pittman, Conductor-
NEC Repertory Orchestra
Tibor Pusztaí, Assistant Conductor

Chorus, Chamber Singers

Lorna Cooke de Varon, Conductor
David Dusing, Assistant Conductor

Wind Ensemble

Frank Battisti, Conductor

Conducting

Richard Pittman, Orchestral Conducting
Lorna Cooke de Varon, Choral Conducting
Frank Battisti, Wind Ensemble Conducting

Repertory Coaching and Vocal Accompaniment

John Moriarty
Allen Rogers

Composition

Donald Martino, Chairman
Robert Ceely
Robert Cogan
Donald Harris
Daniel Pinkham
Malcolm Peyton

Theoretical Studies

Robert Cogan, Chairman — Graduate Studies
and Theory Majors
James Hoffmann, Chairman — Undergraduate
Studies
Albert Bernard
Robert Ceely
Robert DiDomenica
Lyle Davidson
George Edwards
John Felice
John Heiss
Donald Lafferty
Joseph Maneri
Ernst Oster
Malcolm Peyton
Robert Selig
Gerald Zaritzky

History and Literature of Music

Julia Sutton, Chairman
Sydney Beck
Donald Harris
Daniel Pinkham

Music Education

Frank Battisti, Chairman
Victor Dal Pozzal
John M. Kendrick
Carol Sykes
Michael Walters

Afro-American Music

Carl J. Atkins, Chairman
Ran Blake
Jaki Byard
George Russell

Opera

Ian Strasfogel, Chairman
Terry Decima

Chamber Music

Eric Rosenblith, Chairman, strings
Benjamin Zander, Asst. Chairman, strings
Rudolf Kolisch, Artist in Residence, strings
Robert Brink, strings
Burton Fine, strings
Max Hobart, strings
Eugene Lehner, strings
Charles Treger, strings
John Heiss, woodwinds
Harold Wright, woodwinds
Thomas E. Newell, Jr., brass

John Swallow, brass

Roger Voisin, brass

Victor Rosenbaum, keyboard

Patricia Zander, keyboard

Everett Firth, percussion

Grace Feldman, Performance of

Early Music

Blanche Winogron, Performance of

Early Music

Performance of Early Music

Daniel Pinkham, Chairman

Sydney Beck

Grace Feldman

Shelley Gruskin

Robert Sullivan

Julia Sutton

Blanche Winogron

Academic Studies

Humanities

Lee Sanford Halprin, Chairman

Richard Moore

Abby Rockefeller

Eli Sagan

Languages

Anna Yona, Italian

Barbara Reutlinger, German

Nadine Harris, French

Tamar March, French

Emeriti

Richard Burgin
Francis Judd Cooke
Howard Goding
Percy F. Hunt
Harrison Keller, President Emeritus
Ré Koster
Anna S. Lothian
Lucille Monahan
Johanna Oldenburg
Leta F. Whitney

Faculty Council

Gunther Schuller
Carl J. Atkins
Frank Battisti
Robert Cogan
Lorna Cooke de Varon
Lee Sanford Halprin
Donald Harris
Yuko Hayashi
James Hoffmann
Donald Martino
Mark Pearson
Malcolm Peyton
Daniel Pinkham
Eric Rosenblith
Russell Sherman
Ian Strasfogel
Julia Sutton
Chester W. Williams
Benjamin Zander



Harvard University

Massachusetts Institute of Technology



MASSACHUSETTS AVENUE

MASSACHUSETTS AVENUE



Boston University

COMMONWEALTH AVENUE



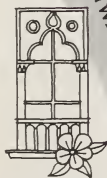
Christian Church

Symphony Hall



Simmons College

THE FENWAY



Isabella Stewart Gardner Museum



Boston Museum of Fine Arts

HUNTINGTON AVENUE



Y.M.C.A.



The New England Conservatory of Music

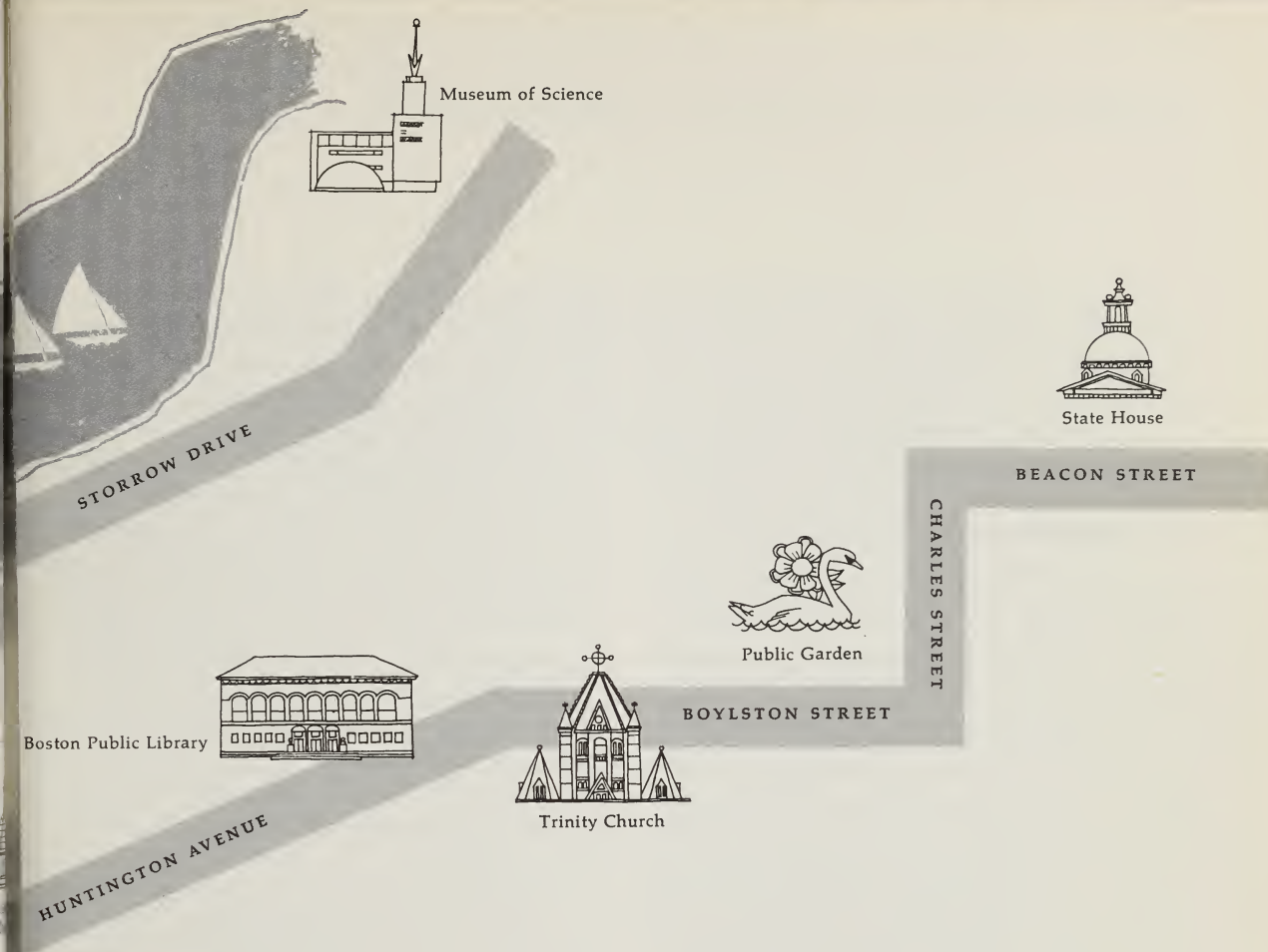


Harriet M. Spaulding Library and Residence Building

GAINSBOROUGH STREET



Northeastern University



The New England Conservatory campus is readily accessible to Boston's rich store of cultural, historic and educational landmarks. A short walk west from the Conservatory brings the student to the Boston Museum of Fine Arts and the Isabella Stewart Gardner Museum, both known internationally for their collections. Going east on a similar walk, a student finds himself in famous Copley Square, where the Boston Public Library and Trinity Episcopal Church reign with architectural authority — or for the more energetic, a few blocks' walk further east will start him on the Freedom Trail, the heart of the 18th Century Boston. Right across the street from the Conservatory is the home of the Boston Symphony Orchestra.

Walk north along the Fenway to rapidly growing Boston University: cross the Charles River and explore such outstanding educational institutions as the Massachusetts Institute of Technology and Harvard University and Radcliffe College.

What's more, the ski slopes of Maine, New Hampshire and Vermont are a few hours distant. Sailing is all about — on the Charles River and on the bays, with Cape Cod but an hour away.

A PERSONAL STATEMENT BY THE PRESIDENT

How does one describe a school like the New England Conservatory to a prospective student? By its degree program or its curriculum? By an account of its history and citing its most famous alumni? By listing its illustrious faculty? Those are, of course, all perfectly respectable methods and reflect most important aspects of a school's character and reputation. The New England Conservatory is proud of being the oldest still extant Conservatory in the United States. It is also proud of its alumni and faculty.

But what makes a music school special is its students and the spirit that pervades the school. For a school is like a living organism that breathes and grows, lest it die. Part of this life-giving spirit must come from the faculty. It must inspire the students, inspire growth and — if necessary — change. But a school must also have an administration responsive to the talents and urges of its faculty and students.

But it goes even beyond that. In my nearly five years at the Conservatory, I have learned many things, perhaps none more beautiful as an educational concept than the fact that a great faculty requires great students and first-rate students demand a first-rate faculty. If a qualitative balance in these two constituencies is maintained, the institution is bound to prosper and grow educationally. My administration and I are pledged to maintain this balance of excellence.

Also important is the spirit of cam-

eraderie and cooperative effort *among* students. This is one of those intangibles that one cannot glean readily from a reading of the course offerings in a catalogue. It is something that happens when many talented young people gather together in one place for a common cause, guided by teachers whom they respect and who care about them. It happens when the administrative leaders of the school see that school as a totality dedicated to producing total musicians and not a disunited group of departmental factions. It happens when the collective achievements of the students and their school are such that high morale is the inevitable by-product. These are principles we hold in high regard at the New England Conservatory.

Institutions are imperfect instruments of man. Even when they function perfectly in some technical or mechanical sense, they almost never serve everybody equally well and indeed cannot satisfy everyone's desires and needs. This remains the single abiding and most pressing challenge of educational institutions in our time: how to institutionalize the spread of human knowledge and human aspirations without sacrificing the humanity of that institution.

I see my own role as President of the school in this endeavor as very crucial. Just like our faculty, I am here to serve, to help, to pass on my own varied experiences as composer, conductor, writer and teacher to young people who wish to learn. In this manner, I regard being an "administrator"

as a potentially creative activity and as a valuable complement to my purely musical endeavors. To that end, I feel I must maintain as complete a contact with the student body as is humanly possible. Musically, this manifests itself primarily in conducting one of the Conservatory's two orchestras. By this means, I maintain an almost daily contact with a large segment of the student body. Our contact is through music, the reason we are both — the student and I — at the Conservatory. But even in my "non-musical" capacities as chief administrator of the school, I feel an obligation to keep as much open contact with all students as is physically possible. I believe that in a school as relatively small as a Conservatory, the President should in principle maintain an open-door, easy-access policy. Knowing full well that I can never literally fully achieve this goal with a student body upwards of 500, I strive for it nevertheless. I believe such contact to be an integral part of the growth patterns of an educational institution. Only by learning from each other — faculty, administration and students — can we hope to develop viably.

A school does not exist in a vacuum. It interacts with the social context within which it exists and to which it is anchored. The New England Conservatory tries to be aware of not only its specific social and community obligations but generally of its role in society. Through its students and graduates, without whom two-thirds of the musical life of New England would perish,

through its educational artistic role altogether, the New England Conservatory serves not only itself and its inhabitants, but it exists as a vital social organism, maintaining two-way avenues of communication between the community and itself.

These are some of the things we stand for, quite above and beyond helping our students to get their degrees, to become successful competitors in the musical job market, to become respected professionals. Imperfect though we may be, like most human-conceived instruments and institutions, we know that musicians must also be citizens of a society and of the world. In the sensitive, formative college years a student is given his "final" shape and outlook before being subjected to the often inflexible demands of professional life. I see it as the Conservatory's obligation to give each student as much quality training as possible, at the same time imparting a warmth of feeling, an enthusiasm, a love for music which must act as a reserve cushion in the difficult professional life that lies ahead in each student's life.

I welcome you to join me and the New England Conservatory in this effort.

Gunther Schuller



PERFORMING ORGANIZATIONS

Performance is the focal point of all activity at the New England Conservatory of Music. All Undergraduate students are required to participate in one or more performing organizations throughout their residency at the Conservatory. All Graduate students and Artist Diploma candidates are urged to participate in performing organizations and on special occasions may be required to lend their services. Even though admission to the Conservatory Orchestra, Tour Chorus, Chamber Singers, Wind Ensemble, Collegium Musicum, Opera Theatre, Fellowship String Quartet (Boston String Quartet), Scholarship Woodwind and Brass Quintets and Afro-American Music ensembles is by audition only, there remains with the Conservatory's Chamber Music program, Conservatory Chorus, Training Chorus, and the Repertory Orchestra ample opportunity for all students to participate in performing activities.

There are over one hundred and fifty concerts given yearly by these performing organizations and other visiting artists and groups in the Conservatory's three concert halls. Jordan Hall, the largest of these, is one of the most beautiful and acoustically perfect concert halls in the nation. Recital and Brown Halls provide smaller and more informal concert facilities. Tours such as the recent trips of the Conservatory Chorus to western Europe, Spain, and the U.S.S.R., as well as Conservatory performances and festivals given in New York City's Town Hall and Carnegie Recital Hall,

form yet another part of performance activity at the New England Conservatory.

The Conservatory is a member of the Lowell Institute Cooperative Broadcasting Council and shares with other institutions the facilities of Station WGBH-FM, WGBH-TV and WGBX-TV (Channels 2 and 44). On television, the Conservatory presents its faculty and students in various forms of musical performance throughout the academic year. Weekly radio broadcasts of full-length concerts by student and faculty ensembles are presented from Jordan Hall over WGBH-FM.

Chamber Music Department. Instrumentalists, vocalists, pianists and harpsichordists are assigned at different intervals to chamber music groups. These groups normally meet twice a week coached by a member of the Chamber Music Department. Those groups that achieve performance level perform in Chamber Music concerts in Jordan Hall or Recital Hall. Students are assigned according to their level of proficiency.

Conservatory Symphony Orchestra. Regularly scheduled orchestra concerts are given in Jordan Hall. These concerts which hold an important place in the musical life of Boston, provide in-depth training to talented instrumentalists both in standard classic repertory as well as significant twentieth century compositions by European and American composers. Among the renowned composers and conductors who have conducted the Conservatory Orchestra

are Frederik Prausnitz, Erich Leinsdorf, Ernst Krenek, Luigi Dallapiccola, Walter Piston, Roger Sessions, Edgard Varèse and President Gunther Schuller. Under the direction of President Schuller, the Orchestra has recently recorded "Ein Heldenleben" of Richard Strauss and Stravinsky's "Rite of Spring" for N.E.C. Records.

Repertory Orchestra. Under the direction of Richard Pittman, this orchestra provides valuable training experience to instrumentalists who do not qualify for the Conservatory Symphony Orchestra. Frequent concerts are scheduled throughout the year in Jordan Hall. Repertory studied takes into account the technical proficiency of the student instrumentalists. Student conductors may rehearse with this orchestra.

Conservatory Chorus. Under the direction of Lorna Cooke de Varon, the Conservatory Chorus presents choral literature from all periods in its many concerts during each academic year. For each of the last seventeen years the Chorus has performed with the Boston Symphony Orchestra. Several of these performances have subsequently been recorded by RCA Victor and Deutsche Grammophon, the most recent to date being "Carmina Burana" of Carl Orff, under the direction of Seiji Ozawa. The Tour Chorus, a smaller group chosen from the large Chorus, annually gives a series of concerts locally and on a spring tour throughout different regions of the country. The Tour Chorus has also performed in the U.S.S.R. and in western Europe, under

the auspices of the Department of State. The Chamber Singers, a small ensemble specializing in the study of performance of madrigals and chansons as well as contemporary music, sing in these concerts.

Conservatory Opera Theatre. Under the direction of Ian Strasfogel, the Opera Theatre produces at least one full-scale opera each year. During the 1971-72 academic year the Conservatory Opera Theatre presented Mozart's "Magic Flute." Previous productions include Debussy's "Pelléas et Mélisande," Offenbach's "Ba-Ta-Clan," Monteverdi's "Orfeo" (recorded on N.E.C. Records) and a double bill of Stravinsky's "Oedipus Rex" and "Le Rossignol." In addition, programs of opera scenes are given. The Conservatory Opera Theatre trains advanced singers in important facets of opera production, stagecraft and acting.

Collegium Musicum. Directed by Daniel Pinkham, the Collegium Musicum is open to qualified Graduate students by audition. Concerts are given in Jordan Hall and in other concert halls in Boston, such as the Isabella Stewart Gardner Museum, appropriate for early music performance.

The Collegium Terpsichore, a Renaissance dance group directed by Dr. Julia Sutton, occasionally performs with the Collegium Musicum. The Collegium Musicum is the performing organization of the Department of the Performance of Early Music and offers training in all aspects of the performance of early music.

Wind Ensemble. The Wind Ensemble

gives the woodwind and brass instrumentalist an opportunity to perform under its conductor, Frank Battisti, as well as outstanding guest conductors, a literature which is rapidly increasing in quality and importance.

Ensembles in Afro-American Music. Starting with the academic year 1969-70, the New England Conservatory inaugurated an Afro-American Music Department. Within this department were established various-sized ensembles for the performance of Afro-American Music. Participation in these ensembles fulfills the performance requirement for Afro-American Music majors only, though non-majors may participate in these groups as an additional performance activity. In addition, Afro-American Music majors are encouraged to join other performing organizations.

Evenings of Contemporary Music. Under the direction of composers Malcolm Peyton and Lyle Davidson, these concerts, given approximately six times a year in Jordan Hall, present important compositions by young American and European composers along with music by New England Conservatory Faculty and Alumni.

Boston String Quartet. The Boston String Quartet is the New England Conservatory Fellowship String Quartet. Members are chosen through national auditions and fulfill a two-year residency at the Conservatory leading to the Artist Diploma. The Boston String Quartet performs a regular series in Jordan Hall as well as frequent

concerts in the New England area.

Scholarship Woodwind, Brass and Afro-American Music Quintets. These three scholarship groups are open to advanced Conservatory instrumentalists chosen from the entire student body. They receive scholarship assistance as well as stipends and perform significant literature under the direction of faculty coaches.

Composers' Forums. During the academic year student composers at the Conservatory present workshop performances of original compositions at composers' forums. Composition students, Faculty members and other members of the Conservatory community are invited to attend these sessions.

Faculty Concerts. Members of the New England Conservatory Faculty are invited to perform yearly recitals in Jordan Hall. The New England Conservatory is proud of the fact that its Faculty is an artist Faculty enjoying prominent concert careers and Faculty concerts at the Conservatory have become an important aspect of the city's musical life. Significant recitals that have taken place during the past two years include recitals by pianists Veronica Jochum von Moltke, Russell Sherman, Jacob Maxin, Victor Rosenbaum and David Hagan; violinists Eric Rosenblith, Rudolf Kolisch, and Charles Treger; cellist Steven Geber; tenor Dean Wilder; harpsichordists Blanche Winogron Beck and Mireille Lagacé; organist Yuko Hayashi; and composer George Russell.



UNDERGRADUATE DIVISION

The Undergraduate Department offers a four-year program leading to a Bachelor of Music degree in Applied Music, Voice, Composition, Music Education, and Afro-American Music (applied and composition). The Department also offers the Diploma in Applied Music and Afro-American Music.

Each program in the Undergraduate Department is designed to develop individual musicianship and proficiency on a professional level of artistic accomplishment. All undergraduate students are given intensive instruction in practical as well as in analytical theory and in history and literature of music. In addition, degree candidates will be offered courses in Humanities and modern languages. Courses of specialization appropriate to the major field are provided in each program.

A thorough review of each student's work is made at the end of the first semester of his second year, followed by a recommendation as to whether he should continue his study at the Conservatory. This review is initiated by the Dean, assisted by the chairman of the department in which the student has his major field of study and/or the student's applied music instructor. All recommendations for dismissal will be reviewed by the Faculty Council.

Bachelor of Music in Applied Music

The program is offered in piano, voice, Afro-American music, organ, harpsichord, guitar and orchestral instruments. Its prin-

cipal aim is the development of excellence in solo, chamber music and large ensemble performances. The student will learn the essential repertory written for his instrument (or voice) and through the Conservatory's diversified performance activities, Orchestra, Chorus, Opera, Chamber Music, Wind Ensemble, ensembles in Afro-American Music and solo recitals, will have considerable opportunity to apply his skill in a variety of performance situations.

This preparation is necessary for students seeking professional careers in performance as well as those going into the teaching profession. The Bachelor of Music Degree is the normal prerequisite for students wishing to continue into graduate study.

Candidates for admission must demonstrate substantial achievement on their instrument (or voice) as well as a strong potential in general musicianship and considerable capacity for intellectual development. Scholastic aptitude and achievement are also desirable.

Bachelor of Music in Music Education

This program is designed to produce highly qualified music educators with certification as teachers at all academic levels. It encompasses the same musical and academic requirements of all other degree curricula of the Conservatory, in addition to providing the student with those intensive professional courses necessary to a successful teaching career.

Applicants must provide the same evidence of achievement in applied music as applicants for admission to the Bachelor of Music in Applied Music. In addition, they must give proof of substantial scholastic achievement and intellectual capacity.

Bachelor of Music in Composition

Open to qualified students who have already shown evidence of creative ability, this program seeks to further develop the student's creative gift by offering intensive study of those practical and theoretical disciplines which are a necessary prerequisite to the composer's development of his craft. Opportunities are provided for the discussion and performance of student compositions.

The Conservatory also participates in the Annual Symposium of Student Composers at which event compositions from schools in the Eastern region of the United States and Canada are performed during a three-day festival.

Bachelor of Music in Afro-American Music

This is a program of Afro-American music including performance activities and course work. Since Afro-American music involves improvisation to a large extent, this curriculum is of necessity oriented towards both the creative and performing aspects. Through intensive training in vari-

ous large and small ensembles, as well as courses in theory, arranging, and the history of Afro-American music, a comprehensive involvement with America's unique indigenous musical contribution is available.

Applicants must meet the same admission standards in performance as other applied majors, with the understanding that their instrumental abilities may be weighted in the direction of Afro-American music.

In keeping with contemporary trends of synthesizing various styles and contemporary concepts, the Conservatory's Afro-American music program welcomes students who see this music not as a separate isolated musical activity, but as part of a larger musical spectrum.

Special Programs

A few highly qualified students may at the end of their Sophomore year choose to elect a five-year program leading to a double major in theory, composition or conducting with applied music. The program will be designed on an individual basis after consultation with the appropriate faculty advisor and dean.

Also at the end of their Sophomore year, undergraduates who are musically and intellectually qualified may request admission to the undergraduate theory major. The curriculum for these majors is individually designed to fit their particular abil-

ities, needs and interests. In general, it includes a greater-than-usual emphasis on compositional and analytical aspects of theory. In the senior year, it substitutes for instrumental study a private weekly conference with a member of the theory faculty who assists in the preparation of a chosen Senior Project.

Diploma

This program is offered in all areas of undergraduate study with the exception of music education and theory. Under special conditions, the diploma can be awarded in Composition after counsel with the chairman of the department. The diploma is a non-academic award. It permits maximum concentration in the major field of study, with supplementary studies in theoretical subjects and history and literature of music. The diploma program is particularly appropriate for students wishing to concentrate only on musical subjects without fulfilling degree requirements.

Applicants must demonstrate the same musical qualifications required for the Bachelor of Music program.

Application For Admission to the Undergraduate Division

Prospective students may obtain application forms by writing to the Director of Admissions. All information requested on these forms must be provided in detail.

Candidates should apply not later than March 15th preceding matriculation. Those intending to apply for financial aid should so indicate on the application form when submitted. (See Financial Assistance section.)

Accepted candidates are required to be at the Conservatory for Orientation Week (which takes place immediately preceding the opening of the fall semester). During this week various classification and placement tests will be administered to all new students. At this time the students will become generally acquainted with the Conservatory and its facilities. Advance schedules of the activities during Orientation Week will be mailed to incoming students during the summer months preceding matriculation.

Academic Requirements for Admission

FRESHMEN: 1. Graduation from an accredited high school or preparatory school is a prerequisite for admission, although this requirement may be waived if other qualifications are sufficiently strong. Foreign students must submit evidence of equivalent academic training or qualifications, in addition to an adequate understanding and usage of the English language to be determined by the TOEFL (Test of English as a Foreign Language) test.

2. Applicants for freshman status are required to take the College Board Scholastic

Aptitude Test (SAT). (This requirement applies also to those who have been out of secondary school one or more years but who have not previously undertaken college study.)

TRANSFER STUDENTS: 1. Transfer students must present evidence of a satisfactory scholastic record at all institutions of higher education attended, in addition to their secondary school record.

2. Credit for studies completed at other accredited colleges or universities will be granted as follows,

By examination: Credit in applied music and theoretical subjects will be given to the extent warranted by examinations given at the Conservatory during Orientation Week. Without examination: Credit in other applicable subjects will be granted on documentary evidence indicating that passing grades (equivalent of C or higher) have been earned.

Audition Requirements for Admission

Each applicant will be examined in his applied music major before acceptance is granted. Auditions will be heard after all documents (as specified in the instructions enclosed with the application forms) have been received. Auditions are scheduled several times during the winter and spring preceding matriculation. Any applicant who lives more than three hundred miles from Boston may submit a tape recording

in lieu of a personal audition. Frequent personal auditions are also scheduled throughout the country. For information, write the Director of Admissions.

The audition requirements specified below for each major area are for entrance to the freshman year. All applicants are expected to have reached an advanced level of performance accomplishment. Candidates for advanced standing must present evidence of greater repertory and proficiency.

Piano

A program of considerable and varied difficulty consisting of major works from the repertoire and representing at least three of the four historical periods of keyboard literature: Baroque, Classical, Romantic, and 20th Century

Voice

A selection from the early Italian anthology, plus two additional songs, one of which will be in English

Organ

A composition by Bach
A romantic work
A modern work

At least one of these pieces must be played from memory

Harpsichord

A prelude and fugue from the Well-Tempered Clavier or two movements from a suite by Bach

A sonata by Scarlatti
A work by Couperin or Rameau

Strings

Two contrasting movements or pieces from the standard concert literature
Scales and arpeggios

Woodwinds

Two contrasting movements of a sonata, concerto, or a concert piece of moderate difficulty
A contemporary work of moderate difficulty, preferably with mixed meter
Major, minor and chromatic scales articulated and slurred

Brass

Two compositions from the standard literature showing contrasts in style and technique
Excerpts from the standard orchestral literature, transposition when applicable
Major, minor, and chromatic scales, articulated and slurred

Harp

A concert piece
Scales and arpeggios, four octaves, both hands, in thirds, sixths and octaves

Guitar

Sor Studies, Segovia edition, two of the last ten
Any of the Villa-Lobos preludes or etudes
One early work (Bach or Weiss)

Any two pieces from the Segovia concert repertoire from memory

Percussion

Demonstrate proficiency and sight read, at an intermediate level, on snare drum, mallet instruments, and timpani
Demonstrate proficiency in tuning the timpani and in the recognition of various intervals

Music Education

The same audition requirements on the applicant's major instrument or voice as for the Bachelor of Music in applied music

Composition

Candidates must submit evidence of their creative work and must demonstrate some proficiency on an instrument
Proof of some theoretical study must also be submitted with the application form

Afro-American Music, Applied

Candidates must display the same degree of proficiency on their major instrument as other candidates for admission. A preliminary taped audition, with accompaniment, is required, and should include playing and improvisation of the following:

One standard blues theme
One ballad and one up-tempo selection
If the applicant is found to be qualified for further consideration, after evaluation of

his taped audition, he will then be notified of a date on which he is to be scheduled for a personal, and final audition, at the Conservatory

Afro-American Music, Composition

Candidates must submit the following:
Manuscripts of original works for evaluation

A tape, demonstrating the applicant's proficiency on his instrument

A taped performance of original works may also be included

A personal audition is not required

Requirements for Promotion

During the course of each year, excepting the sophomore year, every undergraduate student is required to demonstrate by audition satisfactory achievement and progress in his applied major. Satisfactory performance at this audition and successful completion of the year's course work are the basis for promotion.

During the sophomore year, every undergraduate student will appear before the faculty of his major field for an evaluation of his achievement in his major and of his total academic record. Each department will determine the time and manner of this important evaluation. Recommendation will be made to the Dean and the Faculty Council concerning the future at the Conservatory of each student.

Requirements for Graduation

Candidates for graduation must com-

plete all prescribed course work. A minimum of 120 credits is required for the Bachelor of Music degree. Transfer students must earn at least the final 30 credits in residence at the Conservatory.

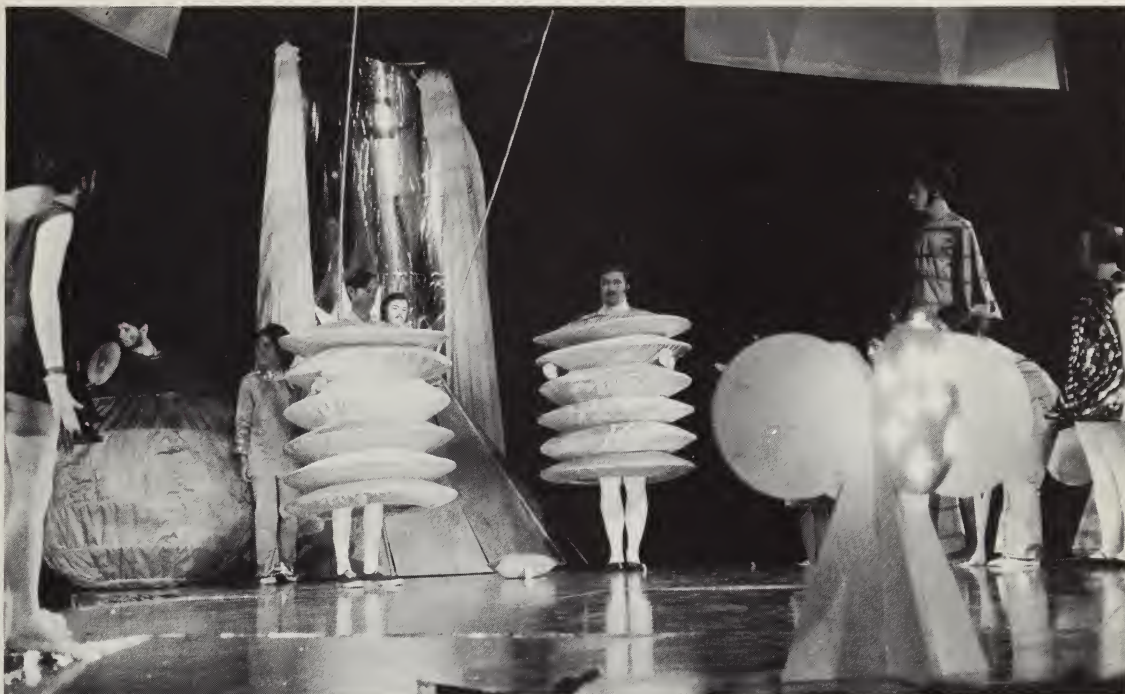
The equivalent of two years of one language and one year of another language to be divided between French or Italian and German, plus diction for singers, is required for all voice majors. There is a two-year German language requirement for composition majors. A total of 30 credits in non-music courses is a graduation requirement for all Bachelor of Music curricula.

Performance Requirements for all Applied Music Majors

1. The study of a comprehensive repertory of solo works approved by the candidate's major department.
2. The candidate will perform in a solo recital in the final year of study.
3. A satisfactory final audition is required of the candidate in those departments that do not require an adjudicated recital. Repertory to be studied for this audition will be chosen in consultation with the department chairman. Students may elect or be requested to present a solo recital upon completion of this audition.

Music Education

1. The study of a substantial repertory.
2. All candidates must perform in at least two student recitals, one each in the junior and senior years, effective 1972-73.



3. Proficiency in piano and/or voice adequate for classroom teaching.

4. The candidate will be required to take a comprehensive examination at the end of the final year.

5. Satisfactory completion of a minimum of 150 clock-hours of practice teaching.

Composition

1. The candidate will be expected to prepare two of his chamber compositions for performance and will be expected to perform or conduct in one work, not necessarily his own. The candidate is also advised

to participate in chamber music as conductor, coach, performer, or observer.

2. A written Comprehensive Examination will be given during registration week in the Senior Year.

3. The candidate must have two years of participation in a performing organization.

Afro-American Music

The candidate will perform in a solo recital or small group in the final year of study. The recital may include, with the approval of his major teacher, non-Afro-American music literature.

UNDERGRADUATE CURRICULA

Piano		Harpsichord	
<i>Freshman Year</i>	<i>Credits</i>	<i>Freshman Year</i>	<i>Credits</i>
Piano Major	8	Harpsichord Major	8
Theory 101, 102	12	Theory 101, 102	12
Music Literature 101, 102	4	Music Literature 101, 102	4
Humanities 101, 102	<u>6</u>	Humanities 101, 102	<u>6</u>
	30		30
 <i>Sophomore Year</i>		 <i>Sophomore Year</i>	
Piano Major	8	Harpsichord Major	8
Theory 201, 202	12	Theory 201, 202	12
Music Literature 201, 202	4	Music Literature 201, 202	4
Humanities 201, 202	<u>6</u>	Humanities 201, 202	<u>6</u>
	30		30
 <i>Junior Year</i>		 <i>Junior Year</i>	
Piano Major	8	Harpsichord Major	8
Theory 301, 302	8	Theory 301, 302	8
Theory 305K, 306K	4	Theory 305K, 306K	4
Music Literature	4	Music Literature 301, 302	4
Language 101, 102 or 201, 202		P.E.M. 301G, 302G	2
or other academic elective	<u>6</u>	Language 101, 102 or 201, 202	
	30	or other academic elective	<u>6</u>
			32
 <i>Senior Year</i>		 <i>Senior Year</i>	
Piano Major	8	Harpsichord Major	8
Piano or Theory Elective	4	Theory or Music Literature Elective	4
Humanities 301, 302	4	P.E.M. 401G, 402G	2
Language 101, 102 or 201, 202		Humanities 301, 302	4
or other academic elective	6	Language 101, 102 or 201, 202	
Recital	4	or other academic elective	6
Elective	<u>4</u>	Recital	<u>4</u>
	30		28

Organ

<i>Freshman Year</i>	<i>Credits</i>
Organ Major	8
Theory 101, 102	12
Music Literature 101, 102	4
Humanities 101, 102	6
	<u>30</u>

Voice

<i>Freshman Year</i>	<i>Credits</i>
Voice Major	8
Theory 101, 102	12
Music Literature 101, 102	4
Language 101, 102 or 201, 202	6
	<u>30</u>

Sophomore Year

Organ Major	8
Theory 201, 202	12
Music Literature 201, 202	4
Humanities 201, 202	6
	<u>30</u>

Sophomore Year

Voice Major	8
Theory 201, 202	12
Music Literature 201, 202	4
Language 101, 102 or 201, 202	6
	<u>30</u>

Junior Year

Organ Major	8
Theory 301, 302	8
Theory 305K, 306K	4
Music Literature 301, 302	4
Organ 301, 302	4
Language 101, 102 or 201, 202 or other academic elective	6
	<u>34</u>

Junior Year

Voice Major	8
Theory 301, 302	8
Theory 305V, 306V	4
Music Literature 301, 302	4
Humanities 101, 102	6
	<u>30</u>

Senior Year

Organ Major	8
Organ 401G, 402G	4
Organ 403G, 404G	4
Humanities 301, 302	4
Language 101, 102 or 201, 202 or other academic elective	6
Recital	4
	<u>30</u>

Senior Year

Voice Major	8
Voice 401, 402	4
Voice 403G, 404G, or 405G, 406G	4
Humanities 201, 202 or 301, 302	4
Language 101, 102 or 201, 202	6
Recital	4
	<u>30</u>

Orchestral Instruments

<i>Freshman Year</i>	<i>Credits</i>
Instrument major	8
Theory 101, 102	12
Music Literature 101, 102	4
Humanities 101, 102	<u>6</u>
	30

Sophomore Year

Instrument major	8
Theory 201, 202	12
Music Literature 201, 202	4
Humanities 201, 202	<u>6</u>
	30

Junior Year

Instrument major	8
Theory 301, 302	8
Theory 305I, 306I	4
Music Literature 301, 302	4
Language 101, 102, or 201, 202 or other academic elective	<u>6</u>
	30

Senior Year

Instrument major	8
Theory or Music Literature elective	4
Humanities 301, 302	4
Language 101, 102 or 201, 202 or other academic elective	6
Recital	4
Elective	<u>4</u>
	30

Afro-American Music

<i>Freshman Year</i>	<i>Credits</i>
Instrument Major	8
Theory 101, 102	12
Music Literature 101, 102	4
Humanities 101, 102	6
A.A.M. 101, 102	<u>4</u>
	34

Sophomore Year

Instrument Major	8
Theory 201, 202	12
A.A.M. 201, 202	4
A.A.M. 203, 204	4
A.A.M. 205G, 206G	4
Humanities 201, 202	<u>6</u>
	38

Junior Year

Instrument Major	8
A.A.M. 301, 302	4
A.A.M. 303, 304	4
Music Literature 201, 202 or 301, 302 .	4
Humanities 301, 302	4
Theory Elective	4
Academic Elective	<u>4</u>
	32

Senior Year

Instrument Major	8
A.A.M. 401, 402	4
Theory Elective	4
Academic Electives	8
Recital	<u>4</u>
	28

Music Education

Freshman Year *Credits*

Applied Major	8
Theory 101, 102	12
Music Literature 101, 102	4
Music Education 103, 104	2
Minor Instrument #1	2
Humanities 101, 102	6
Language 101, 102 or 201, 202 or other academic elective	6
Music Education Workshop	0
	<u>40</u>

Sophomore Year

Applied Major	8
Theory 201, 202	12
Music Literature 201, 202	4
Music Education 204	2
Music Education 101G, 102G	2
Minor Instrument #2	2
Humanities 201, 202	6
Language 101, 102 or 201, 202 or other academic elective	6
Music Education Workshop	0
	<u>42</u>

Junior Year

Applied Major	8
Theory 301, 302	8
Music Education 301, 302 or 303, 304	4
Music Education 305, 306	4
Music Literature 301, 302	4
Conducting 401G, 402G or 403G, 404G or 405G, 406G	4
Humanities 301, 302	4
Minor Instrument #3	2

Minor Instrument #4	2
Music Education Workshop	0
	<u>40</u>

Senior Year

Applied Major	6
Music Education 401, 402	4
Music Education 403, 404	4
Music Education 405	2
Music Education 406	6
Music Education 407, 408	2
Minor Instrument #5	2
Minor Instrument #6	2
Music Education Workshop	0
	<u>28</u>

Composition

Freshman Year *Credits*

Composition Major	4
Instrument Minor	4
Theory 101, 102	12
Composition 101	3
Composition 102	3
Music Literature 201, 202	4
Humanities 101, 102	6
	<u>36</u>

Sophomore Year

Composition Major	4
Instrument Minor	4
Theory 201, 202	12
Music Literature 301, 302	4
German 101, 102	6
	<u>30</u>

<i>Junior Year</i>		Music Literature 301, 302	4
Composition Major	8		<u>24</u>
Instrument Minor	4	<i>Senior Year</i>	
Composition 201	3	Voice Major	8
Composition 202	3	Voice 401, 402	4
Composition 301, 302	4	Voice 403G, 404G or 405G, 406G	4
Theory 405G, 406G	4	Recital	<u>4</u>
German 201, 202	6		20
Finite Mathematics (Simmons College)	<u>4</u>	Diploma Piano	
	36	<i>Freshman Year</i>	<i>Credits</i>
<i>Senior Year</i>		Piano Major	8
Composition Major	8	Theory 101, 102	12
Theory or Composition Elective, to be		Music Literature 101, 102	<u>4</u>
Chosen in Consultation with the			24
Department Chairman	4	<i>Sophomore Year</i>	
Humanities 201, 202 or 301, 302	4	Piano Major	8
Modern Logic (Simmons College)	4	Theory 201, 202	12
Elective	<u>4</u>	Music Literature 201,202	<u>4</u>
	24		24
Diploma Voice		<i>Junior Year</i>	
<i>Freshman Year</i>		Piano Major	8
Voice Major	8	Theory 301,302	8
Theory 101, 102	12	Theory 305K, 306K	4
Music Literature 101, 102	<u>4</u>	Music Literature 301, 302	<u>4</u>
	24		24
<i>Sophomore Year</i>		<i>Senior Year</i>	
Voice Major	8	Piano Major	8
Theory 201, 202	12	Piano Elective	4
Music Literature 201, 202	<u>4</u>	Theory Elective	4
	24	Recital	<u>4</u>
			20
<i>Junior Year</i>		Diploma Organ	
Voice Major	8	<i>Freshman Year</i>	
Theory 301, 302	8	<i>Credits</i>	
Theory 305V, 306V	4	Organ Major	8

Theory 101, 102	12
Music Literature 101, 102	4
	<u>24</u>

Sophomore Year

Organ Major	8
Theory 201, 202	12
Music Literature 201, 202	4
	<u>24</u>

Junior Year

Organ Major	8
Theory 301, 302	8
Theory 305K, 306K	4
Music Literature 301, 302	4
Organ 301, 302	4
	<u>28</u>

Senior Year

Organ Major	8
Organ 401G, 402G	4
Organ 403G, 404G	4
Recital	4
	<u>20</u>

Diploma Harpsichord

<i>Freshman Year</i>	<i>Credits</i>
Harpsichord Major	8
Theory 101, 102	12
Music Literature 101, 102	4
	<u>24</u>

Sophomore Year

Harpsichord Major	8
Theory 201, 202	12
Music Literature 201, 202	4
	<u>24</u>

Junior Year

Harpsichord Major	8
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Theory 301, 302	8
Theory 305K, 306K	4
Music Literature 301, 302	4
P.E.M. 301, 302	2
	<u>26</u>

Senior Year

Harpsichord Major	8
P.E.M. 401, 402	2
P.E.M. Elective	4
Theory Elective	4
Recital	4
	<u>22</u>

Diploma Orchestral Instruments

<i>Freshman Year</i>	<i>Credits</i>
Instrument Major	8
Theory 101, 102	12
Music Literature 101, 102	4
	<u>24</u>

Sophomore Year

Instrument Major	8
Theory 201, 202	12
Music Literature 201, 202	4
	<u>24</u>

Junior Year

Instrument Major	8
Theory 301, 302	8
Theory 305I, 306I	4
Music Literature 301, 302	4
	<u>24</u>

Senior Year

Instrument Major	8
Theory Elective	4
Elective	4
Recital	4
	<u>20</u>



GRADUATE DIVISION

The Graduate Department offers the Master of Music degree and the Artist's Diploma, a non-academic award for extraordinary achievement in performance.

Master of Music

The Master of Music degree program is offered in Composition, Conducting, Theoretical Studies, Music Literature, Performance of Early Music, Vocal Accompaniment, Afro-American Music, Applied Music, Voice and Music Education with a concentration in Supervision or in Kodaly Method in cooperation with the Kodaly Musical Training Institute at Wellesley, Massachusetts.

Application for Admission to the Graduate Division

Applications for admission should be submitted to the Director of Admissions not later than May 1st. Candidates are advised, however, to seek admission early. Applications are acted upon in the order received and accepted only until capacity is reached. Applications will be considered as soon as the first-semester grades of the senior year are available.

An official undergraduate transcript must be forwarded directly from the institution or institutions where undergraduate work was completed. Candidates who intend to apply for financial assistance should so state when the admission applica-

tion and supporting documents are submitted. (See Financial Assistance section.)

Academic Requirements for Admission

1. All candidates for the Master of Music degree must hold a Bachelor's degree or equivalent qualifications. Those who hold the Bachelor of Music degree from an accredited college can usually proceed without course deficiencies. Candidates must provide evidence of musical achievement at least equal to the standard of the Bachelor's degree at this Conservatory and must show promise of further development. The Graduate Record Examination (GRE) in Music is required of all candidates. Students are urged to register early in the year for this Examination, as no final decision regarding acceptance can be made until the results have been received by the Office of Admissions.

2. All candidates, including those who hold the Bachelor of Music degree from the New England Conservatory, must meet various distribution requirements in related musical and non-musical subjects. Prior to registration all graduate students are required to take placement examinations in theory and music literature. Any deficiencies in these two subject areas must be removed before the Master of Music degree can be awarded. The Dean's Office will supply information concerning the content of these examinations and the times they are

scheduled. Information concerning these examinations will be provided during the summer.

Prior to matriculation, each candidate is given an opportunity to discuss his program of study with the Dean and the advisor in his major field.

Audition Requirements for Admission

A candidate for admission is required to audition during the winter or spring preceding matriculation. Where distance makes an audition in person impractical, a candidate may submit a tape recording. Frequent auditions are scheduled throughout the country. For information write the Director of Admissions.

Applied Music, Instrumental. (See Undergraduate Audition Requirements)

Applied Music, Voice. Five selections, one of which will be an operatic or oratorio aria, encompassing four languages and four stylistic periods.

Conducting. A candidate for admission in Conducting should submit with the application a resume of previous training and experience. An audition at the Conservatory is necessary. All candidates must conduct the Conservatory Orchestra, Chorus, or Wind Ensemble in rehearsal. Applicants are required to demonstrate score-reading, sight-singing ability, and when possible, proficiency at the keyboard.

Composition. A candidate for admission in Composition must submit with his appli-

cation, representative examples from his work (in ink) and, if possible, tape recordings.

Theory. A candidate for admission in Theory must submit with his application, written examples of his research into various theoretical problems and techniques. Admission is granted on the basis of documents and when possible a personal interview.

Music Education. A candidate for admission in Music Education must have had at least one year of teaching experience. Admission is granted on the basis of documents, an audition on his major instrument, and when possible a personal interview. Those candidates electing to concentrate in the Kodaly Method must satisfy admission requirements of both the Conservatory and the Kodaly Musical Training Institute in Wellesley, Massachusetts.

Performance of Early Music. A candidate for admission in Performance of Early Music must demonstrate proficiency in at least one of the following groups of instruments: organ or harpsichord, strings (violin or viola da gamba), woodwinds, brass, lute or guitar, or voice, in addition to a working knowledge of sixteenth and eighteenth century counterpoint and eighteenth century harmony. Tapes may be submitted, if the candidate is unable to audition in person.

Vocal Accompaniment. A candidate for admission in Vocal Accompaniment must

audition in person at the Conservatory. The audition requirements are as follows:

Be expected to perform a large-scale solo work such as a Chopin Ballade, Brahms Rhapsody, or an equivalent work

Be expected to accompany an appointed soloist on the following pieces, both in original keys:

Schumann, *Frauenliebe und Leben*, cycle

Debussy, *Ariettes Oubliees*, cycle

A sight reading examination will be given.

Music Literature A candidate for admission in Music Literature must demonstrate through papers and research previously completed a sufficient knowledge in the history of music and related fields, along with the ability to do research. In addition, he must exhibit proficiency on an applied instrument, and must audition on that instrument when applying for admission. The candidate should be proficient in at least two of the following languages: French, German or Italian.

Afro-American Music, Applied. (See Undergraduate Audition Requirements)

Afro-American Music, Composition. (See Undergraduate Audition Requirements)

Requirements for the Degree

General Requirements. The minimum requirement for the Master of Music degree is thirty-two semester hours of credit. Candidates should not expect to complete the program in less than two years. Candidates

for the Master's degree must remove all deficiencies before the degree will be awarded. Requirements for this degree must be fulfilled within five years of the candidate's admission to study for the degree.

Study in the candidate's major field is required throughout each year of the graduate program. All students registered in the Graduate Department will be required to pass a promotional audition during each academic year. Graduate students may be required to participate in Performing Organizations.

Performance Requirements

For All Applied Music Majors:

1. The study of a comprehensive repertory of solo works.
2. The candidate will perform in a solo recital during his final year of study.
3. Selected students are invited to perform in programs with the Conservatory Symphony Orchestra.

Orchestral and Choral Conducting.

Under the supervision of the major teacher, the candidate will organize and conduct a concert in whole or in part.

Performance of Early Music. The candidate is expected to participate in the Collegium Musicum throughout his residency at the Conservatory and to present in a graduation recital a program for which he has prepared a scholarly and practical edition. He will also prepare program notes.

Vocal Accompaniment. The candidate

will accompany at least two recitals during his first year and prepare a recital program during his second year.

Applied Afro-American Music. The candidate will perform in a solo or small group recital in the final year of study. The recital may include, with the approval of his major teacher, non-Afro-American literature, depending upon the student's specific talents.

Candidates in Theory, Music Education, Composition, Composition of Afro-American Music, and Music Literature will appear, at the end of their Master's Degree studies, before a review board which will judge the candidates' work.

Artist's Diploma

This program is offered in piano, organ, harpsichord, guitar, voice, string, brass, woodwind instruments, applied Afro-American music and Chamber Music. Candidates for admission must possess a highly advanced technique and the artistic and personal qualifications necessary to their success as performers. Admission is by audition in person at the Conservatory only and necessarily limited to students of outstanding ability. Applications for admission should be submitted to the Director of Admissions not later than March 1st.

An official transcript must be forwarded directly from the institution or institutions where undergraduate work was completed.

Candidates who intend to apply for financial assistance should so state when the admission application and supporting documents are submitted. (See Financial Assistance section.)

Academic Requirements for Admission

Candidates must hold the Bachelor of Music degree, equivalent qualifications, or a diploma in performance. They must give evidence of substantial and varied repertory as well as considerable public experience.

Audition Requirements for Admission

A taped audition, consisting of a half hour recital, demonstrating the candidates' proficiency and artistic maturity should be forwarded with the application as a preliminary audition. Four stylistic periods should be represented. Applicants wishing to major in voice should be prepared to perform in four languages and present an aria demonstrating technical sophistication.

If the applicant is found to be qualified for further consideration, after evaluation of his taped audition, he will then be notified of a date on which he is to be scheduled for a personal and final audition at the Conservatory before faculty council.

GRADUATE CURRICULA

Master of Music Degree

Applied Music

Private Study

(1 hour per week for 2 years) 16

Electives 16
32

Music Education

(Concentration in Supervision)

Music Education 503, 504 4

*Music Education 505, 506 4

Music Literature 503, 504 4

Electives 20
32

*On approval of the Chairman of the Department, a special project may be substituted for this course.

Music Education

(Concentration in Kodaly Method)

1st year at Kodaly 16 credits

Methodology — 2 hours 4

Kodaly Solfege — 5 hours 4

Conducting — 2 hours 2

Analysis of Materials — 1 hour 2

Practice Teaching Seminar — 5 hours . . . 4

Chorus 0

Piano if not exempted 0
16

Second year at Conservatory

Music Education 501, 502 4

Music Education 503, 504 4

Music Education 505, 506 4

Music Literature 513, 514 4
16

Afro-American Music

Applied:

Private Study (1 hour per week for 2 years) 16

Electives 16
32

Performance of Early Music Credits

Applied Instrumental Study 8

Music Literature 501, 502 4

Music Literature 503 2

Music Literature 504 2

Music Literature 513, 514 4

Performance of Early Music

501, 502 or 503, 504 4

Performance of Early Music

601, 602 or 603, 604 4

Elective 4
32

Vocal Accompaniment

Private Study 8

Music Literature Elective 4

Piano 501, 502 4

Piano 503, 504 4

Voice 401, 402 4

Elective 8
32

Music Literature

Music Literature 513, 514 4

Music Literature 515, 516 4

Music Literature 615, 616 4

Electives 20
32

Composition:	Conducting 503U-504U, 603U-604U . . . 8
Private Study (1 hour per week for 2 years)16	Electives16
Afro-American Music 502, 5024	Orchestral Conducting
Theory Elective4	Private Study (1 hour per week for 2 years) and including:
Electives8	Conducting 501U, 502U; 601U, 602U 16
32	Electives16
	32

Composition

Private Study

(1 hour per week for 2 years)12	Wind Ensemble Conducting
Composition 501, 5024	Private Study
Theory 505, 5064	(1 hour per week for 2 years)16
Electives12	Theory 405G, 406G4
32	Electives12
	32

Additional Requirements for Graduation:

1. All course requirements for the B.M. degree at N.E.C. must be met. Students who are deficient in certain areas at the time of admission will either complete a satisfactory graded audit of undergraduate courses in the areas of deficiency or pass them by examination.
2. Each student will be expected to prepare for public concert two chamber works written during his residency.
3. In January of the final year an oral examination will be conducted:
 - a) in analysis of tonal and contemporary compositions
 - b) in defense of an original composition.

Choral Conducting

Private Study

(1 hour per week in 2nd year)8
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Theory

Theory 501, 502-601, 6028
Theory 503, 504-603, 6048
Theory 505, 5064
Theory 507U, 508U4
Electives12
36

Additional Requirements for Graduation with a Master of Music in Theory:

In addition to courses, the essence of the graduate Theory major consists of completion of four special projects. They are selected to cover past and present compositional or analytical concepts and techniques. They may be papers, compositions, lectures or lecture-performances, teaching projects, etc. Specifics are agreed upon with the Graduate Theory Chairman, reflecting the student's interests and needs.

EXPENSES

The tuition rates listed below are to be in effect for the 1972-1973 academic year. Rates for 1973-1974 are to be determined at a later date. The charges cover approximately one-half the cost of educating the student body. The balance is met by the Conservatory's funds and by gifts and bequests; and to this extent each student is the beneficiary of considerable financial assistance. The Conservatory makes every effort to aid students further through scholarships and other financial assistance. Government funds are available for those who qualify (see p. 48).

The following charges are subject to change in future years at the discretion of the Executive Committee of the Board of Trustees.

Undergraduate Tuition (per academic year)	
Bachelor of Music degree	\$2600.00
Diploma	\$2100.00

The tuition charge covers all required class and private instruction as listed in the curricular outlines. There is an additional charge for extra instruction undertaken at the student's option.

Graduate Tuition (per academic year)	
Master of Music degree	\$2200.00
Artist's Diploma	\$1200.00-2200.00
Additional graduate courses (in class), per credit	\$125.00

The basic tuition charge for an applied music major covers private instruction and

a maximum of two courses. In the case of other majors, the tuition covers four courses. Undergraduate deficiency courses may be taken at no additional charge if the student is carrying a full graduate program. Undergraduate charge will be made for deficiency courses if the graduate student is not carrying a full graduate program.

Dormitory Charges

Room (double occupancy) and Board	\$1500
Room (single occupancy) and Board	\$1700
Medical fee, including health insurance as described on p.	\$100
Board includes breakfast and dinner, seven days per week.	

Practice Charges (Optional)

Practice facilities are provided free for all instruments other than harpsichord, percussion and organ. Annual fee for these instruments is at the following rates (no time limit):

Harpsichord	\$100
Organ	\$100
Percussion	\$ 50

Rental of Instruments

A limited number of orchestral instruments are available for rental to students at reasonable rates and by special arrangements.

Other Charges and Fines (charged when applicable)

Application fee (all new students) . .	\$15
Counseling fee (required of all degree & diploma students)	\$15
Advanced standing or make-up examinations, each	\$10
Music Education laboratory fee	\$25
Late registration fine	\$25
Course change fee	\$ 5
Health insurance (as described on p. 45)	\$100
Dossier for job placement (first 3 copies free)	\$ 5
Copies of transcript:	
First request	no charge
Others	\$1.50 each
When two or more are requested at one time, the first is \$1.50; others \$.50 each.	
No transcript is issued unless student's account is paid in full.	

Description of Fines and Charges

An application fee of \$15 is required of all undergraduate and graduate applicants. This fee is not refundable, nor is it applicable to tuition or to other charges.

A counseling fee of \$15 is required of all students except special students with charges of less than \$500. The Conservatory is a member of the College Center located in the Prudential Center. This service is staffed by medical doctors, psychiatrists and psychologists who provide individual counseling and psychiatric service as

well as group therapy. The \$15 fee covers all these services. The College Center maintains a psychiatric infirmary which is available to any Conservatory student at additional cost.

A \$10 charge is made for each examination taken to establish advanced standing or to make up a regular examination.

A Music Education laboratory fee of \$25 is charged for use of instruments for minor classes.

A late registration fine of \$25 is charged currently enrolled or new students who in any way fail to comply with Conservatory regulations regarding registration.

A \$5 fee is charged students who change courses after the registration period.

Financial Regulations

Advance Deposits

Entering Students. Undergraduate and graduate applicants are required to make an advance tuition deposit of \$100 and, if applicable, a dormitory deposit of \$100 with the reservation form within two weeks after acceptance for admission. These deposits are not refundable but are applied to first-semester charges.

Returning Students. Currently enrolled undergraduate and graduate students are required to pay for the succeeding year an advance tuition deposit of \$100 and, if applicable, a dormitory deposit of \$100 with the reservation form at the time of pre-registration. These deposits are not re-

fundable after June 15 but are applied to first semester charges.

Method of Payment (by semester, in advance)

First Semester — Due September 1

- ½ Tuition
- ½ Dormitory
- Full medical fee
- Full counseling fee
- ½ Practice room fee
- Full Tuition Refund Plan fee
- ½ Outside scholarship
- ½ National Defense Student Loan
- ½ Educational Opportunity Grant

Second Semester — Due December 15

- ½ Tuition
- ½ Dormitory
- ½ Practice room fee
- ½ Outside scholarship
- ½ National Defense Student Loan
- ½ Educational Opportunity Grant

Financial Assistance Awards

All Conservatory awards will be applied to second semester expenses. If an award exceeds the anticipated total expenses for the second semester, the excess amount of that award will be applied to the first semester's expenses and will be reflected in the fall billing. It should be noted that any Government financial assistance award is applied to a student's expenses in two equal payments. If a student has an Educational Opportunity Grant and a New Eng-

land Conservatory scholarship, the scholarship may be applied ½ to first semester and ½ to second semester.

Payment Plans

The Conservatory does not offer any payment plan other than that explained above. However, since some parents prefer to pay tuition and dormitory fees in equal monthly installments during the academic year, the Conservatory has made arrangements with two commercial firms for the payment of tuition and dormitory fees on a monthly basis. Tuition and dormitory deposits are advance payments, nonrefundable, and are therefore excluded from these payments.

College Aid Plan, Inc., is a national organization which provides funds for any or all Conservatory expenses with low-cost monthly payment programs including broad insurance protection. Terms range from nine months to 72 months, depending upon needs. Further details may be obtained by writing directly to College Aid Plan, Inc., 1030 East Jefferson Boulevard, South Bend, Indiana 46624.

The National Shawmut Bank of Boston offers the *Tuition Aid Program*, a low-cost loan plan with monthly repayment. There are several payment schedules available for single and multiple-year agreements with insurance coverage on the parent to age 68. Further details may be obtained by writing The National Shawmut Bank, Installment Loan Department at 542 Commonwealth

Avenue, Boston, Massachusetts 02115.

Veterans. The New England Conservatory curricula leading to the Bachelor of Music degree, the Diploma, and the Master of Music degree are approved by the Veterans Administration for veterans eligible to receive training benefits under Chapter 31 of title 38 (P.L. 894), Chapter 33 of title 38 (P.L. 550), and Chapter 35 of title 38 (P.L. 634).

Refunds. The Conservatory will refund all payments exclusive of advance deposits for withdrawals made within the first two weeks after the beginning of classes. *No refunds will be made after this time period.* An exception is made for dormitory residents in connection with the prepaid charge for meals which is refunded on a prorated basis computed from the end of the week in which withdrawal takes place.

Tuition Refund Plan. The Conservatory has many expenses of a continuing nature, such as faculty salaries and plant maintenance. In order to plan and maintain these services over the entire year, it is essential that the annual income from fees be assured. For this reason it is understood that students are enrolled for the entire school year or such portion as may remain after the date of entrance. The fact that Conservatory fees are paid in two or more installments does not constitute a fractional contract.

In view of the foregoing and since no reduction or remission of fees can be allowed by the Conservatory for absence, with-

drawal or dismissal after the first two weeks of a student's enrollment, the Conservatory makes available, through A.W.G. Dewar, Inc., the Tuition Refund Plan — Broad Form, which offers to parents the opportunity to guard themselves at small cost against possible loss in the event of withdrawal or dismissal from classes. A folder explaining this plan is mailed to the parents of all entering and returning students. All students will be billed for the Tuition Refund Plan. Those who do not wish to participate should deduct this item from the billing.

Personal Accounts. Since the Conservatory does not provide facilities for student banking services, it is suggested that students maintain personal accounts in one of the many commercial banks in the immediate neighborhood of the Conservatory.

Medical Service for Dormitory Residents

Available to all dormitory residents are care in the dormitory infirmary and emergency treatment by a resident nurse. The Conservatory has arranged with a group of physicians for 24-hour-a-day telephone consultation and emergency treatment if necessary. The physicians hold clinics at the dormitory infirmary three times a week. Emergency hospital treatment is available at the Massachusetts General Hospital, under the supervision of one of the Conservatory physicians.



Students requiring special attention may arrange visits with one of the physicians at his office. Charges for this additional service are nominal.

Health Insurance

Health insurance providing sickness and

accident benefits is available to all full-time Conservatory students at the very favorable group rate of \$100. This insurance covers a twelve-month period. The full benefits are explained in a pamphlet sent to the parents of each entering and returning student. Parents and students are urged to read this pamphlet carefully and give this coverage serious consideration.

SCHOLARSHIPS, FINANCIAL ASSISTANCE, SPECIAL AWARDS

The New England Conservatory is a participant in the College Scholarship Service. Parents of all students who apply for scholarships are required to fill out the Parents' Confidential Statement (form obtainable from the high school guidance counselor or the College Scholarship Service) and send it before December 1 to the College Scholarship Service at the address given on the form. All other information and application blanks may be obtained by writing to the Financial Aid Officer at the Conservatory.

All Conservatory awards will be applied to second semester expenses. If an award exceeds the anticipated total expenses for the second semester, the excess amount of that award will be applied to the first semester's expenses and will be reflected in the fall billing. It should be noted that any Government financial assistance award is applied to a student's expenses in two equal semester payments.

It is expected that all students who receive awards will participate in any authorized curricular or extra-curricular activity assigned to them.

Scholarship Awards

A Conservatory scholarship award may be granted to those students who have displayed outstanding ability on their major instrument, maintained a high level of accomplishment in theoretical and academic

subjects, and distinguished themselves as good citizens of the Conservatory. A scholarship award is an honor award and should not be considered solely as financial assistance. The recommendations, comments and observations of faculty and staff are most important in determining the recipients of scholarship awards. All scholarship awards granted to entering students are, therefore, conditional.

Funds available for scholarships are listed below.

Ethan Ayer Scholarship
Carl Baerman Scholarship
Louise Baker Scholarship
Anna C. Bird Scholarship
Edwin Perkins Brown Scholarship
Harriet Tilden Brown Scholarship
Virginia Wellington Cabot Scholarship
Samuel Carr Scholarships
Emily Allen Cates Scholarship
Marion Louise Chapin Scholarship
Chase Scholarship
F. Lyman Clark Scholarship
Class of 1912 Scholarship Fund
Alice Robbins Cole Fund
Emma Burk Conklin Scholarship
M. Ida Converse Scholarships
Jennie L. Cox Scholarship
Lotta Crabtree Scholarships
David W. Cushing Scholarship
Mabel Daniels Scholarship
Oliver Ditson Scholarship
Robert G. Dodge Scholarship

Ellen B. Doe Scholarship	George H. Munroe Fund
Henry Morton Dunham Fund	Elsie and Walter W. Naumburg Scholarship
Henry T. and Mary W. Dunham Scholarship	New England Conservatory Alumni
Emma Eames Scholarship	Association Memorial Scholarship
Arthur F. Estabrook Scholarship	John Padavano Memorial Scholarship Award
Mrs. Arthur F. Estabrook Scholarship	Blanche B. Parker Fund
Margaret N. Fisher Scholarship	Katharine H. Parker Scholarship
Arthur Foote Scholarship	Catherine E. Pitts Scholarship Award
Matilda Frelinghuysen Scholarship Fund	Marion S. Potter Scholarship
Fanny Elizabeth French Scholarship	Clara Kathleen Rogers Scholarship
Frances Phetteplace Fry Scholarship	Florence C. Rowe Scholarship Fund
Clara E. Getman Scholarship	Rebecca F. Sampson Scholarship
Wallace Goodrich Scholarship	Jesus Maria Sanroma Scholarship
Lucinda Gould Scholarship	George Saunders Memorial Scholarship
Margaret Heagen Scholarship	Edmund H. Sears Memorial Scholarship
Mary Frothingham Hooper Scholarship Fund	Southwick Scholarship
John Collins Hurley Scholarship	Alden Speare Scholarship
George B. Hyde Scholarship	Ruth Amelia Squire Memorial Fund
Elma Igelmann Scholarship Fund	Stern Family Memorial Scholarship
Rebecca Jackson Scholarship	Helen O. Storrow Fund
Julia Klumpke Scholarship Fund	Marie Sundelius Scholarship
W.H. Langshaw Scholarship	Willem Valkanier Scholarship
Rufus Edward Larcom Scholarship	Helen E. Vickery Scholarship
Doris M. Lehmann Memorial Scholarship	Elizabeth Louise Walker Scholarship Fund
Fund	Charles Warren Scholarship Fund
Nettie E. Lentz Scholarship	Leo Weidhorn Scholarship
Agnes M. Lindsay Scholarship	Weston Country Evening Concert Series
John Ellerton Lodge Scholarship Fund	Scholarship Fund
Cornelia Lombard Scholarship	Weston-Metropolitan Hammond Organ
Anna M. Mason Scholarship	Club, Inc. Scholarship Fund
Elizabeth Henshaw Metcalf Memorial Fund	Weyerhaeuser Dean's Fund
Mildred Miller Scholarship	Weyerhaeuser Scholarship
Oliver W. Mink Piano Fund	Amasa J. Whiting Scholarship
Mrs. Oliver W. Mink Fund	Chester W. Williams Fund
Mary C. Morrison Scholarship	Jennie E. Woodman Scholarship

Financial Assistance

National Defense Student Loan Program. The New England Conservatory participates in and contributes to the National Defense Student Loan Program as established by Public Law 84-864, known as the National Defense Education Act of 1958, further developed in the Higher Education Act of 1965.

Loan funds may be borrowed by undergraduate, graduate, and half-time students who have need of the loan to continue their studies. The student borrower must sign a promissory note for the loan agreeing to begin repayment no later than nine months after he ceases to be at least a half-time student and completing the total repayment within ten years thereafter. No interest accrues on the loan prior to the beginning of the repayment schedule, but thereafter the loan bears simple interest of three per cent per annum on the unpaid balance. Repayment may be deferred up to three years while a borrower is serving in the Armed Forces, Peace Corps, or Vista. Repayment is deferred for as long as a borrower is enrolled in an institution of higher education and is carrying at least a half-time academic work load.

If a borrower becomes a full-time teacher in an elementary or secondary school or in an institution of higher education, as much as half of the loan may be canceled at the rate of ten per cent for each

year of teaching service. Borrowers who elect to teach in certain eligible schools located in areas of primarily low-income families, or teachers of the handicapped, may qualify for cancellation of their entire obligation at the rate of fifteen per cent per year.

Educational Opportunity Grant Program. Grants are made through the Higher Education Act of 1965 supported by the Federal Government with no requirement for repayment. Grants are available to a limited number of *undergraduate students only* who are in good standing and enrolled on a full-time basis and have exceptional financial need. Grants range from \$200 to \$1,000 per year and can be no more than one-half of the total assistance given the student.

Receipt of this grant allows a similar award to be given each undergraduate year provided the student remains continuously at the college in good standing and continues to show exceptional financial need.

Rejection of any portion of loans, scholarships, or work grants given by the college as required to match the EOG program will by Federal directive necessitate an equal reduction in the grant.

Guaranteed Insured Loan Program. Under the provision of its Higher Education Act of 1965 the Federal Government has agreements with many states to offer federally insured guaranteed loans to students. The maximum loan per academic

DESCRIPTION OF COURSES

Courses in the 100 series are primarily for freshmen, in the 200 series for sophomores, in the 300 series for juniors and in the 400 series for seniors. Courses in the 500 and 600 series are primarily for graduate students. Courses in the undergraduate numbers having the suffix "G" are open to graduate students for credit, and graduate course numbers with the suffix "U" are open to undergraduate students for credit. Graduate courses in the 600 series always indicate the second year of a two-year sequence of courses.

Each credit (except those given for private instruction) represents one hour per week of class work per semester.

Students may also elect courses at Simmons College. For additional information, see page 68.

Piano

Piano Workshop. Weekly meetings provide a forum for exchange of information and ideas among all students and faculty in the Piano Department, as well as any other interested members of the Conservatory community. Many sessions will take the format of the Master Class, affording students the opportunity of becoming acquainted with a wide range of repertory and making it possible for all present to profit from the diverse views of the Piano faculty on such matters as interpretation, technique, and teaching methods and approaches. On other occasions, members of

the faculty will discuss such topics as practice procedures, stylistic traditions, the relationship of analysis to performance, the philosophy of performance, the piano as an ensemble instrument, problems of accompanying, contemporary keyboard trends, and other subjects of general interest. Whenever possible, visiting artists, teachers, and composers will be invited to address the Workshop or participate in one of its discussions.

Under the direction of Mr. Sherman,
Mr. Rosenbaum and Members of the
Department
non credit course

Piano 101, 102; 201, 202. Piano Class. Designed to develop basic keyboard ability for non-piano majors. Each semester is oriented toward a specific musical problem. The areas individually emphasized are keyboard harmony, technique, musical form and repertory (including contemporary works and transcriptions). The course prepares the student for the Conservatory's undergraduate piano proficiency examination and cultivates those sight-reading and performance skills deemed essential to general musical competence.

1 credit per semester

Piano 301G. The Grammar of Phrasing. Problems of stress and shape in musical patterns, dealing primarily with piano music. Implicit is the need for giving articulation to the inner flow of phrase units, based on considerations of expression, style and

structure. Open to non-piano majors by permission of the instructor. Not offered every year.

Mr. Sherman *2 credits first semester*

Piano 302G. *Contrapuntal Aspects of Homophonic Music.* A study of piano music to reveal the contrapuntal processes and tensions functioning in accompaniments, middle voices, chords and chordal figures typical of homophonic music. The implications for the pianist in terms of differentiation of touch, phrasing, rhythm and meaning. Open to non-piano majors by permission of the instructor. Not offered every year.

Mr. Sherman *2 credits second semester*

Piano 303G, 304G. *Piano Technique.* A comprehensive survey of those musical, physical and psychic phenomena associated with the art of piano playing. While the basic approach will inevitably reflect the views of the lecturer, other teachers and professionals will be invited to offer their insights. No point of view will be excluded; fundamental is a concept of varying technical perspectives congruent with that spirit of coordination essential to control of the instrument. Not offered every year.

Mr. Sherman *2 credits per semester*

Piano 401G, 402G. *Survey and Practicum.* A critical exploration of the materials and approaches to piano teaching from the primary to early advanced levels, and including available resources for contemporary music. Visiting lecturers discuss special aspects of teaching such as editing, improvisation, etc. Liaison with the Pre-

paratory Division insures that students will have opportunities to observe and participate in the education and training of young musicians. An hour's required teaching per week is supervised by the course instructor. Not offered every year.

2 credits per semester

Piano 403G, 404G. *Vocal Accompaniment.* A practical training in the art of accompanying vocal music for advanced piano students. Participants have an opportunity to prepare classical and modern repertory in collaboration with voice students.

Mr. Rogers, Mr. Moriarty

2 credits per semester

Piano 501U, 502U. *Opera Accompaniment.* Keyboard reduction of opera and oratorio scores. Study of arias and ensembles from the standard opera and oratorio repertoire. Discussion of traditional cuts, variants, and performing styles.

Mr. Moriarty *2 credits per semester*

Piano 503U, 504U. *Advanced Vocal Accompaniment.* A course designed for advanced pianists and vocal accompaniment majors to acquaint them with a broad scope of the literature for voice and piano from baroque through contemporary. Frequent opportunities to prepare specific items with singers will be offered.

Mr. Rogers *2 credits per semester*

Piano 505U, 506U; 605U, 606U. *Advanced Piano Class.* A course designed for conducting majors (orchestral, choral, wind ensemble) to provide training in transposition, score reading, sight reading and in-

dividual work at the keyboard. Limited to six students per section. This course is open to qualified undergraduates having completed the equivalent of Piano 202, as well as to other qualified graduate students in the event there are openings.

2 credits per semester

Voice

Voice 101, 102; 201, 202. *Voice Class.* A course to acquaint non-vocal majors with the basic principles of voice production. Much attention is given to the problems of the teacher in vocal school music, at both the elementary and secondary school levels. Students gain a knowledge of the young voice and learn to evaluate vocal sound, especially good choral tone. Class groups are small (4 to 6 students) to allow participation and discussion.

1 credit per semester

Voice 401G, 402G. *Diction for Singers.* A course designed to acquaint the voice student with techniques of enunciation and projection, as well as accurate pronunciation in Italian, French and German. A comparison of sung and spoken languages, including a study of phonetics and the International Phonetic Alphabet.

Mr. Moriarty *2 credits per semester*

Voice 403G, 404G. *Vocal Techniques and Repertory.* A study of the development of the vocal art from Monteverdi to the present day. Members of the class prepare representative works by the major song composers. Attention is given to study methods, textual and musical analysis and

the basic recital techniques of communication and projection.

Mr. Moriarty and Mr. Rogers

2 credits per semester

Voice 405G, 406G. *Voice Pedagogy.* The study of current techniques in voice pedagogy, examined through discussion, lecture, interview, demonstration, outside reading and observation. Not offered every year.

Mr. Pearson *2 credits per semester*

Voice 501. *Advanced English Diction.* Pre-requisite: Voice 401G, 402G. Not offered every year.

2 credits first semester

Voice 502. *Advanced German Diction.* Pre-requisite: Voice 401G, 402G. Not offered every year.

2 credits second semester

Voice 503. *Advanced Italian Diction.* Pre-requisite: Voice 401G, 402G. Not offered every year.

2 credits first semester

Voice 504. *Advanced French Diction.* Pre-requisite: Voice 401G, 402G. Not offered every year.

2 credits second semester

Voice 505, 506. *Repertory Coaching.* Private instruction in the interpretation of vocal repertory. This course is available only by special arrangement and by payment of an additional fee.

Mr. Moriarty, Mr. Rogers

2 credits per semester

Organ

Organ 301G. *Organ Construction and Design.* An outline of the history of mu-

sical technique and the visual aspects of organ design from the Middle Ages to the present day providing the background necessary to an evaluation of historic organ styles as well as present day instruments. Field trips to visit organs in the Boston area may be included.

Mr. Noack 2 credits first semester

Organ 302G. Organ Repertoire. Representative works from the 17th century to the present. Special attention will be given to national styles and liturgical considerations in the Baroque era. A strong emphasis will be placed on recent and experimental works for organ solo and in ensemble, including works with electronic tape. When possible, works will be played in class.

Mr. Pinkham 2 credits second semester

Organ 401G, 402G. Improvisation. Special study of the problems of extempore service playing, for Organ majors. Offered in alternate years with Organ 301G, 302G.

Miss Hayashi 2 credits per semester

Organ 501U, 502U. Choral Conducting for the Organist. Study and intensive drill in the technique of conducting from the keyboard, including specific examples dealing with coordination problems faced by the organist-choir director. The use of registration and keyboard articulation as control devices will be included. Prerequisite: Conducting 403G, 404G (Choral Conducting).

Mr. Teeters 2 credits per semester

Composition

Composition 101. Rudiments of Notation, Editing and Autography. Offered in

alternate years.

Mr. Martino 3 credits

Composition 102. Score Preparation and Rehearsal Techniques. Admission limited to Composition majors. Prerequisite: Composition 101. Offered in alternate years.

3 credits

Composition 201. Analytic Method. Admission limited to Composition majors.

3 credits

Composition 202. Survey of Twentieth Century Music Techniques. Prerequisite: Composition 201.

3 credits

Composition 301, 302. Materials of Electronic Sound Synthesis. Admission by consent of the Instructor. Offered in alternate years.

Mr. Ceely 2 credits per semester

Composition 403G, 404G. Composition for Non-Majors. A course intended for students who are not Composition majors but who wish to pursue work in composition. May be taken in successive years as Composition 503, 504, 603, 604.

Mr. Peyton 2 credits per semester

Composition 501U, 502U. The Structure of Certain Pitch Systems. Each of the possible collections of at most twelve notes is investigated in order to discover its fundamental structure, system potential, and usefulness as a basis for music. Special emphasis is given to the tonal and twelve-tone systems. This course is intended for Composition and Theory Majors; other students

may be admitted by consent of the instructor.

Mr. Martino *2 credits per semester*

Composition 503, 504; 603, 604. *Electronic Sound Synthesis.* Admission by consent of the instructor. Not offered every year.

Mr. Ceely *2 credits per semester*

Composition 505, 506; 605, 606. *Composition for Non-Majors.* May be taken in successive years. See Composition 403G, 404G for course description.

Mr. Peyton *2 credits per semester*

Seminars in Composition. Required of all Composition Majors. Special topics of interest to composers will be discussed by staff members and guest speakers. Three meetings per semester; no credit is offered.

History and Literature of Music

Music Literature 101, 102. *Introduction to Twentieth Century Music.* A general study of the primary trends in Twentieth Century music, how they are related to the past, and their implications for the future. Composers to be studied include Schoenberg, Berg, Webern, Debussy, Stravinsky, Mahler, Ives, Varèse and Bartok, as well as significant composers of the past twenty-five years. In the second semester, the history of Afro-American music will be discussed.

Mr. Harris *2 credits per semester*

Music Literature 201, 202. *Gregorian Chant through J. S. Bach.* Through lecture, performance, listening and discussion, the study of European music from the begin-

nings of polyphony through the sons of J. S. Bach.

Mr. Pinkham *2 credits per semester*

Music Literature 301, 302. *Study of Style and Form from the Rococo to the Post-Romantic Period.* The study of style and form from the time of Mozart and Haydn to the end of the nineteenth century. The music studied includes all media: symphonic works, chamber music, lieder, opera, oratorio, ballet. The emphasis is on the development of style and transformation of forms in the hands of successive composers. Music is heard on recordings and, whenever possible, in performances by members of the class.

Dr. Sutton *2 credits per semester*

Music Literature 501, 502. *Renaissance Music (Seminar).* Seminar on music from Machault through Byrd. Topics to be discussed will include sonorities, instruments, rhythm, tuning and temperament, role of music in Renaissance society, practical problems in performing this music today, such as scoring of a cappella works, substitution of instruments, etc. The discussions and papers will be, when practical, complemented by class performance.

Mr. Pinkham *2 credits per semester*

Music Literature 503. *Baroque Music (Seminar).* Seminar on music of the Baroque era with particular emphasis on the elements of style which subsequently influenced J. S. Bach. National styles, ornamentation and improvised embellishments, rhythmic alterations, expression, etc.

Mr. Pinkham *2 credits first semester*

Music Literature 504. *Music of J. S. Bach (Seminar).* Seminar on the music of J. S. Bach, with particular emphasis on the large choral works, the Brandenburg Concerti and the keyboard works. The discussions and papers will be, when practical, complemented by class performance. Note: Music Literature 501, 502 are offered in alternate years with Music Literature 503, 504.

Mr. Pinkham 2 credits second semester

Music Literature 505U-506U. *Music of the 18th and 19th Centuries (Seminar).* Through analysis, this course examines the sources of power and expressiveness in the symphonies and quartets of Haydn, operas of Mozart, large works of Beethoven, compositions by Schubert, Schumann, Chopin, Berlioz, Verdi, Wagner and Brahms. Individual oral reports and papers are presented and discussed. Not offered every year.

2 credits per semester

Music Literature 507U-508U. *Techniques of Twentieth Century Composition.* Beginning with Debussy and Stravinsky, characteristic aesthetic approaches and techniques are examined and illustrated. Class members give lectures on the treatment of these techniques in individual works. Study continues with Hindemith, Bartok, Schoenberg, Berg, Webern, Milhaud, Ives, Sessions, Carter, and American and European composers of the younger generation. Not offered every year.

2 credits per semester

Music Literature 509U-510U. *History of Keyboard Literature.* The course surveys

the entire history of music for organ, harpsichord, and piano from the fourteenth century through the twentieth. The emphasis is equally on acquiring direct knowledge of the important literature through listening and performance, and on background and historical readings. Not offered every year.

Dr. Sutton 2 credits per semester

Music Literature 511U, 512U. *Textual Criticism for the Performer.* Seminar devoted to a detailed study of the autographs and first editions of various works in the standard concert repertory for the purpose of evaluating current editions. Individual analysis of these basic sources and research into pertinent bibliographical and historical data will be required. Discussions and demonstrations through performance will dwell on interpretive matters often obscured by biased and arbitrary editorial changes.

Mr. Beck 2 credits per semester

Music Literature 513, 514. *Research into Music Literature.* The purpose of the course is to acquaint the student with research tools and materials essential to his field. By means of individual and class projects, papers and oral reports, he learns sophisticated techniques of library research, the books, periodicals, musical editions, and recordings which are most pertinent to his work today, and how to present his findings in a logical and accurate way. The course is designed to fit the academic needs of the practical musician.

Dr. Sutton 2 credits per semester

Music Literature 515, 516; 615, 616.
Music Literature Conference.
2 credits per semester

Chamber Music

Chamber Music 401G, 402G. *Beethoven String Quartets (Seminar).* This Seminar proceeds in an unorthodox manner by separately examining different form types: Variations and Scherzi are studied in the first semester, selected Sonata structures and the Great Fugue are examined in the second semester, thereby tracing Beethoven's compositional evolution. Individual movements are assigned to students for a report which forms the basis for discussion. Not offered every year.

Mr. Kolisch 2 credits per semester

Chamber Music 403G, 404G. *Schoenberg (Seminar).* In the first semester tonal chamber works by Schoenberg are analyzed, and "Pierrot Lunaire" is studied as an example of "free atonality." In the second semester dodecaphonic pieces are analyzed. Not offered every year.

Mr. Kolisch 2 credits per semester

Chamber Music 501U, 502U. *Theory of Performance.* Theory of Performance constructs the epistemological basis for performance as a *disciplina sui generis*, detached from instrumental instruction. The content and meaning of the notational signs are systematically examined and defined as "elements of performance." By extracting a maximum of objective information from these signs, the areas of

interpretation, namely subjective decisions, are narrowed. In the second semester the theory is applied to practical exercises. Not offered every year.

Mr. Kolisch 2 credits per semester

Theoretical Studies

Theory 100. *Rudiments of Music.* A pre-college, non-credit, course in basic terminology and ear-training. Not offered every year.

Theory 101, 102. *Introduction to Theory.* Terminology and notation. Basic tonal melodic singing and hearing. Meter, conducting patterns and rhythmic practice. Introduction to tonal harmony. Hearing and keyboard practice and basic harmonic progressions. Relationship of theory to performance.

6 credits per semester

Theory 103, 104. *Elementary Solfège.* A supplementary theory course in the practice of sight singing, rhythm, intonation and dictation. Not offered every year.

Mr. Bernard 2 credits per semester

Theory 201, 202. *Tonal Music.* Continuation of tonal melodic hearing and sight singing. Writing, analysis, hearing and keyboard practice of tonal harmony. Introduction to compositional elaboration (motivic development, linear prolongation, phrase structure, variation) by composing, analysis, hearing and keyboard practice.

6 credits per semester

Theory 203, 204. *Intermediate Solfège.* A continuation of Theory 103, 104. Pre-

requisite: Theory 103, 104 or permission of the instructor. Not offered every year.

Mr. Bernard *2 credits per semester*

Theory 301, 302. *Twentieth Century Music.* Techniques of musical analysis — melodic, contrapuntal, harmonic, and rhythmic — necessary for the understanding of a musical work. Introduction to chromaticism. Performance implications of analytic conclusions.

4 credits per semester

Theory 303, 304. *Advanced Solfège.* A continuation of Theory 203, 204. Prerequisite: Theory 203, 204 or permission of the instructor. Not offered every year.

Mr. Bernard *2 credits per semester*

Theory 305K, 306K. *Performance Techniques.* A practical course for keyboard majors with emphasis on sight reading, ear-training and analysis. Some exploration in seventeenth and eighteenth century ornamentation and style, improvisation (cadenzas) and figured bass will be included.

2 credits per semester

Theory 305I, 306I. *Performance Techniques.* Performance is explored in the light of theoretical skills mastered in the freshman and sophomore years. Subtleties of intonation, rhythm and phrasing are examined in specific relations to harmony, melody and formal contexts. Ear-training, sight-reading and score-reading are practiced in a manner consistent with professional performance realities. For instrumental majors.

2 credits per semester

Theory 305V, 306V. *Performance Tech-*

niques. Application of theoretical skills to problems of vocal performers, as well as practice in simple vocal accompaniments. For vocal majors.

2 credits per semester

Theory 403, 404. *Analysis.* Practice in and extension of analytical techniques learned in the freshman and sophomore years applied to the music of the eighteenth and nineteenth centuries. This course is designed as an elective to enable undergraduate students to delve into theoretical problems. Not offered every year.

2 credits per semester

Theory 405G, 406G. *Instrumentation and Orchestration.* The sonoral possibilities and mechanics of instruments, as well as their acoustical basis. Analysis of their orchestral uses. Arranging and writing for various instrumental groupings.

2 credits per semester

Theory 407G, 408G. *Eighteenth Century Counterpoint.* A study of eighteenth century instrumental style. Composing and analysis of chorale preludes, two- and three-part inventions, canons and fugues. Not offered every year.

2 credits per semester

Theory 409G, 410G. *Sixteenth Century Counterpoint.* A study of sixteenth century vocal style through analysis and composing of music in two and three parts. Not offered every year.

2 credits per semester

Theory classes numbered from 501 to 510 are primarily for graduate theory and composition majors. Classes numbered from 511 through 516 are open to any

qualified graduate student.

Theory 501, 502; 601, 602. *Theory Conference: Analytical Techniques.*

2 credits per semester

Theory 503, 504; 603, 604. *Theory Conference: Compositional Techniques.*

2 credits per semester

Theory 505U-506U. *Psychophysical Analysis.* Seminar devoted to the nature and possibilities of sound as revealed in psychophysics and their implications for musical analysis and composition. Development of theories of musical space, language and tone-color. Special attention will be given to music from Beethoven and Berlioz through that of present-day composers whose understanding requires an expanded theoretical framework.

Mr. Cogan 2 credits per semester

Theory 507U, 508U. *Schenker's Theories of Music.* An intensive course in analytic thought of the eminent Austrian theorist. Analysis of baroque, classical and romantic works according to Schenker's principles.

Mr. Oster 2 credits per semester

Theory 509U, 510U. *Problems in Theory.* The seminar is devoted to certain selected problems in analytic theoretical areas, the emphasis to fall each year on different problems and different musical periods.

2 credits per semester

Theory 511U, 512U. *European Theory through the Eighteenth Century.* History and readings of theory beginning with Guido d'Arezzo, concluding with Rameau and Koch. The relevance of theory to mu-

sic of the different periods discussed will be examined, as well as later developments bearing upon the theory. Not offered every year.

2 credits per semester

Theory 513U, 514U. *Theories of Non-European Musics.* Introduction to one or more non-European theoretical systems, and the musics which they influence. When desirable, performance technique as well as theory will be included. Each year the theories to be considered will be selected from various African, Asian and Afro-American cultures, and taught by practitioners of those musical cultures. Not offered every year.

2 credits per semester

Theory 515U, 516U. *The Music of . . .* Analytic study of the music (or a selected body from the music) of a different composer to be announced each year. Where desirable, analytic theory and performance will be interrelated.

2 credits per semester

Theory 517U, 518U. *Interpretive Analysis.* Analysis for performers. The student is introduced to important concepts of rhythmic, linear, harmonic and structural analysis. The performance implications of analytic conclusions are intensively studied and applied. Music of many periods is examined, and the student will analyze works from his own area of specialization.

Mr. Rosenbaum 2 credits per semester

Theory 519, 520. *Proseminar in Compositional Techniques.* Intensive practice and individual guidance in one or more compo-

sitional disciplines, traditional or contemporary, for theory majors. The disciplines may include counterpoint, harmony, strict composition, canon and fugue, and serial technique.

2 credits per semester

Performance of Early Music

P.E.M. 301G, 302G. *Continuo Class.* Historical survey and practical realization of figured basses at the harpsichord of music from 1600 to 1770. Tuning, regulation and maintenance of harpsichords. Required for harpsichord majors. Open as an elective to other students.

1 credit per semester

P.E.M. 401G, 402G. *Advanced Continuo Class.* Continuation of P.E.M. 301G, 302G. Performance of works from figured and unfigured basses and study of contrasting styles of continuo practices in early and late Baroque. Required for harpsichord majors. Open as an elective to other students.

1 credit per semester

P.E.M. 403G, 404G. *Introduction to Early Music.* Study of early instruments with field trips to the Boston Museum of Fine Arts and to workshops of Boston instrument makers. Survey of repertory. Study of selected chamber and vocal works and performance in class. By audition only. Mr. Pinkham and faculty. Not offered every year.

2 credits per semester

P.E.M. 501U, 502U; 601U, 602U. *Ars Nova and Renaissance Music.* Study of per-

formance practice and literature of the 14th through 16th centuries. Works studied in class will be performed publically. By audition only. Limited to a quartet of solo singers, viols, harpsichord, recorder, vielle, lute, crumhorn, etc. The Conservatory owns a limited number of early instruments which students may play.

Mr. Pinkham 2 credits per semester

P.E.M. 503U, 504U; 603U, 604U.

Baroque Music. Study of performance practice and literature from 1600 to 1750.

Works studied in class will be performed publically. By audition only. Limited to solo singers, 2 violins, violoncello, bass viol, baroque lute, harpsichord, oboe, bassoon, transverse flute and recorder.

Mr. Pinkham 2 credits per semester

P.E.M. 505, 506. *Music and the Dance.*

Various aspects of the relationship between dance and music are explored through surveys of ethnic folk dances or the Orient, Africa, South America, Europe and of Western dance and dance music. Films and demonstrations. A study is made of the interrelated roles of the choreographer and composer in 20th century dance. Skills necessary for performance are learned with emphasis on recent historical research in the field of court dances and the Renaissance. Eventual joint performance with the Collegium Musicum.

Dr. Sutton 2 credits per semester

P.E.M. 507U, 508U. *String Techniques of the 17th and 18th Centuries.* Studies in the contemporary approach to instrument

and bow, with emphasis on practical application in modern performance. Research will be conducted into the early styles of playing as recorded in the treatises and other sources and appraisals made of current literature on the subject. Discussions and papers will be complemented by individual practice and rehearsal of ensemble works for the Collegium Musicum concerts.

Mr. Beck 2 credits per semester

P.E.M. 509U, 510U. *Renaissance and Baroque Performance Practices.* Projection and communication of early music based on studies of structural elements. Varieties of notation, tabulatures and their transcription, musica ficta and barless music will be included.

Miss Winogron 2 credits per semester

P.E.M. 515U, 516U. *Seminar in Baroque Literature for Viola da Gamba.* An investigation of the literature for viola da gamba from England, France, Italy, Germany and the Low Lands. Critical analysis of differing styles from country to country. Preparation of new editions from manuscript. Investigation of theoretical sources concerning the instrument. By permission of the instructor.

Miss Feldman 2 credits per semester

P.E.M. 517U, 518U. *Seminar in Renaissance and Baroque Literature for Wind Instruments.* A study of the unique problems in performing early polyphony, starting with the music of Machault and the Italian Trecento. Specific emphasis given in performance practices of fourteenth century instruments. The course is extended to

include playing of some chansons and sacred music of the Burgundian School and finally to explore the vast sixteenth century literature of English consorts, French chansons and Italian canzonas. Study of Baroque style beginning with ornamented madrigals of the late sixteenth century and early seventeenth century trio sonatas. By permission of the instructor. Not offered every year.

Mr. Gruskin 2 credits per semester

Music Education

Minor Instrument Study — All students are required to study a minimum of four semesters on minor instruments. All minor instrument schedules must be approved by the Department Chairman.

Brass Sequence: M.E. 101B, 102B (Level I): Trumpet, Trombone, French Horn

1 credit per semester

M.E. 201B, 202B (Level II). Brass Instruments

1 credit per semester

Woodwind Sequence: M.E. 101W, 102W (Level I): Clarinet, Oboe, Flute

1 credit per semester

M.E. 201W, 202W (Level II): Woodwind Instruments

1 credit per semester

String Sequence: M.E. 101S, 102S (Level I): Violin

1 credit per semester

M.E. 201S, 202S (Level II): Cello

1 credit per semester

M.E. 101G: Guitar Class (first semester)

1 credit

M.E. 202P: Percussion Class (second semester)

1 credit

M.E. 103, 104. *Music Orientation.* A course designed to expose the new student to the opportunities and challenges of music education. The course will include lectures, demonstrations and observations.

2 credits per semester

M.E. 204. *Educational Psychology.* Psychology of learning and teaching, stressing particular problems of education inherent in musical growth.

2 credits per semester

Music Education 301, 302. *Vocal Methods.* A course dealing with the vocal music program from the elementary through the high school levels. Emphasis on elementary vocal techniques and materials, the general music class and choral singing procedures and literature.

2 credits per semester

Music Education 303, 304. *Instrumental Methods.* A course designed to equip the student with the knowledge involved in planning and developing a complete program of instrumental music from the earliest grade levels to community levels.

2 credits per semester

Music Education 305, 306. *Composition and Arranging.* A course dealing with the techniques of arranging of vocal and instrumental music with an emphasis on its use for school music performance. Also, the study of compositional approach to the teaching of music as it can be applied in the school music program.

2 credits per semester

Music Education 401, 402. *Music of Other Cultures.* A course designed to orient

the prospective teacher with information and materials about the music of other cultures (Indian, Japanese, Afro-American, Contemporary, Popular, etc.). Emphasis on its use in the general music program of the school.

2 credits per semester

Music Education 403, 404. *Materials and Conducting.* A laboratory for all senior students for the study and evaluation of vocal and instrumental material for the school music program. Seniors will gain experience in conducting techniques and rehearsal procedure through regular weekly assignments.

2 credits

Music Education 405. *Philosophy of Education.* Discussion of the nature and scope of philosophies of education. Some time is spent on the work of particular philosophers, to examine their views as to the nature of man and to draw implications for educational practice.

2 credits

Music Education 406. *Practice Teaching.* Students are assigned to selected school systems in the Greater Boston area where they serve an internship as a student teacher under the supervision of the local directors of music and members of the Music Education Department of the Conservatory. A minimum of 150 clock hours of teaching required.

6 credits

Music Education 407, 408. *Practice Teaching (Seminar).* A seminar in which the various experiences and discoveries of the practice teaching experience will be dis-

cussed and evaluated. Special workshops will deal with any problems encountered by students during practice teaching.

2 credits per semester

Music Education 501, 502. *Contemporary Composition.* Exploratory compositions for various instruments and sonorities using twentieth century techniques of pitch organization. All music written for class will be performed and evaluated by the class. Educational implications for all grade levels based on Bruner's "structure," post-holing and other contemporary educational theories will be discussed.

2 credits per semester

Music Education 503, 504. *Supervision.* A seminar in the principles and techniques of supervision in the public school system and their application to specific problems of learning, with emphasis upon evaluation and improvement of the teacher-learner relationship in the public schools.

2 credits per semester

Music Education 505, 506. *Music in Higher Education.* A study of the development of music offerings at the college level for the training of teachers. The course will consider curricular patterns, the relation of music to other college subject areas, and the problems of teacher certification.

2 credits per semester

Afro-American Music

Afro-American Music 101, 102; 201, 202. *Improvisation Workshop.* Ensemble workshops in advanced improvisational and

compositional techniques related to the field of Afro-American music. Small groups with interchangeable personnel and instrumentation.

2 credits per semester

Afro-American Music 203, 204. *Theory and Arranging.* A course designed to introduce the student to theory and harmony in the jazz idiom. Course work will involve analyzing works from the standard Afro-American Music repertory for both large and small ensembles, and composing and arranging works for ensembles of varying sizes and instrumentation.

2 credits per semester

Afro-American Music 205G, 206G. *History of Afro-American Music.* A general survey of Afro-American music in the U.S., traced from its origins in Africa to the present. The course is intended to introduce the student to the vast and rich expanses of black musical culture, both from a musical and socio-historical standpoint. The emphasis of the course will be on jazz, its history, and an analysis of the contributions of its major innovative figures. In addition, the sources and origins of Afro-American music, as well as their contemporary extensions will be studied. It is hoped that by placing Afro-American music in its proper perspective, the student will be able to better understand the present-day black man and his music.

Mr. Atkins 2 credits per semester

Afro-American Music 301, 302. *Lydian Chromatic Concept of Tonal Organization.* A course dealing with the theoretical con-

cept formulated by the black American composer, George Russell. The material in the Concept will be approached through analysis of jazz and non-jazz compositions and compositional and improvisational application. Prerequisite: Theory 201, 202 or the equivalent.

Mr. Russell 2 credits per semester

Afro-American Music 303, 304. Orchestration. A course of study in orchestration, primarily in jazz, but relating as well to non-jazz instrumental areas. The intent is to provide the jazz-oriented student with analysis and practice of "classical" and contemporary non-jazz techniques, and conversely, to introduce the "classically-oriented" student to jazz instrumentation and arranging.

2 credits per semester

Afro-American Music 401, 402. Compositional Techniques (Advanced Lydian Chromatic Concept of Tonal Organization). The analysis of twentieth century compositional techniques aimed at the jazz composer. Study of the extensions of the Lydian Chromatic Concept in terms of rhythm and form. Prerequisite: Lydian Chromatic Concept course (A.-A.M. 301, 302).

Mr. Russell 2 credits per semester

Afro-American Music 403G, 404G. Improvisation for Non-Majors. The student will be exposed to the jazz idiom through theoretical study, analysis, performance, and a great deal of listening. Theoretical material will be assigned, and compositions and arrangements for available instrumentation will be encouraged. The popular song

from Ellington to Jobim will be analyzed; aural experiences will include Thelonious Monk, Bubber Miley, Archie Shepp, Chris Connor and Princess Stewart.

Mr. Blake 2 credits per semester

Afro-American Music 501, 502. Advanced Compositional Techniques.

2 credits per semester

Conducting

Conducting 401G, 402G. Orchestral Conducting. Study of conducting technique and its application to music. Basic beat patterns, subdivision, compound meters, preparatory beats and releases. Study of a classical symphony, recitatives from Handel's *Messiah* and Bach chorales. Playing at the piano of Bach chorales in four clefs (soprano, alto, tenor and bass).

Mr. Pittman 2 credits per semester

Conducting 403G, 404G. Choral Conducting. Survey course including baton and rehearsal techniques. Conducting in classroom. Literature ranging from the sixteenth century to the present. Program planning.

Mrs. deVaron 2 credits per semester

Conducting 501U, 502U; 601U, 602U. Advanced Orchestral Conducting. Application of conducting technique to a greater variety of orchestral repertoire. Study of a symphony each of Beethoven and Brahms. Study of a late romantic score and a twentieth century classic. Discussion of performance practice and rehearsal technique. Analysis of scores for conducting and score reading.

Mr. Pittman 2 credits per semester

Conducting 503U, 504U. *Advanced Choral Conducting.* Similar to undergraduate course, but includes work on music of greater complexity. Detailed analysis of larger choral works.

Mrs. deVaron 2 credits per semester

Humanities

Humanities 101, 102. *An Introduction to Major Modern Systems of Analytical Thought.* Seminal works from the intellectual history of our civilization will be the subjects of guided class discussion and student papers.

3 credits per semester

Humanities 201, 202. *The Major Traditions in Western Literature.* An approach to classic works from the history of Western Civilization: close reading of the works themselves; examination of the works' relation to their socio-cultural contexts; and delineation of major continuous traditions in the literature (e.g., theories of the nature of man, the nature of heroism, the nature of justice).

3 credits per semester

Humanities 301, 302. *Pre-Twentieth Century Societies.* Problems in the comparative study of primitive, classical, medieval, Renaissance, and early modern societies.

3 credits per semester

Humanities 401G, 402G. *Twentieth Century Societies.* Comparative study of the consequences for culture of the major contemporary social situations and systems.

3 credits per semester

Humanities 403G, 404G. *Poets of the English Language.* A study of English lyric and narrative poetry from the Middle Ages through the nineteenth century: Chaucer, Spenser, Donne, Milton, Pope, Blake, Keats and others.

Mr. Moore 2 credits per semester

Humanities 501U, 502U. *Modern Poetry.* A study of the works of William Butler Yeats, T.S. Eliot, Gerard Manley Hopkins, W.H. Auden and others.

Mr. Moore 2 credits per semester

Languages

French 101, 102. *Elementary French.* A course designed to give the beginning student an oral command of French, with a basic vocabulary and some grammar. This will be achieved by three hours of class weekly plus at least one hour of laboratory.

Mrs. Harris 3 credits per semester

French 101B, 102B. *Elementary French.* A review and continuation of French 101, 102. This course is designed for students who have had very little French before or whose language studies have been interrupted. Not offered every year.

3 credits per semester

French 201, 202. *Intermediate French.* This course will still be orally oriented, but with a greater emphasis on grammar and written work.

3 credits per semester

French 301G, 302G. *Readings in French Literature.* Representative works from the Middle Ages to the present.

Mrs. March 2 credits per semester

French 401G, 402G. *Readings in French Literature of the Twentieth Century*. Representative modern works.

Mrs. March 2 credits per semester

French 301G, 302G and French 401G, 402G are offered in alternate years.

German 101, 102. *Introduction to Spoken German*. Comprehensive training in grammar and writing. One-hour drill in the language laboratory per week required. Reading selections from modern short stories.

Mrs. Reutlinger 3 credits per semester

German 201, 202. *Introduction to Spoken German, continued*. Emphasis on the oral language. Continued training in grammar and writing. Language laboratory required. Reading selections from short stories, drama and "Novelle." Principles of literary interpretation.

Mrs. Reutlinger 3 credits per semester

German 301, 302. *Introduction to Literary Periods and Literary Genre*. Continued oral training and comprehensive grammar review. Reading to demonstrate the genre of poetry, drama, and novel.

3 credits per semester

Italian 101, 102. *Elementary Italian*.

This course for beginners combines very intensive work in oral expression with a study of elementary grammar and introductory readings. One hour drill in the language laboratory is required of all students.

Mrs. Yona 3 credits per semester

Italian 201, 202. *Intermediate Italian*.

The aim of this class, a continuation of Italian 101, 102, is to increase the student's active command of the language through the reading of selected modern prose, through oral reports, and through grammar review and composition.

Mrs. Yona 3 credits per semester

Italian 301G, 302G. *Twentieth Century Literature*. Readings in twentieth century literature with discussion and emphasis on oral expression. From Pirandello to Pasolini. Not offered every year.

Mrs. Yona 2 credits per semester

year is \$1,000 for undergraduate and \$1,500 for graduate students. These loans are similar to the National Defense Student Loans. Applicants should apply directly to their local home town banks.

Conservatory Loan Program. A limited amount of funds is available in the form of loans. All Conservatory students are eligible to apply. Sources available for the Conservatory loan program are listed below:

1. Mr. and Mrs. Philip R. Allen Endowment. A gift, the income of which is to be used for loans to students.
2. The Alvan T. and Viola D. Fuller Fund. Established by a gift from the Alvan T. Fuller Foundation, the income to be used for grants-in-aid to students.
3. The Henry Munroe Rogers Fund. A gift, the income of which is to be used for loans to students.
4. The Eben Tourjée Student Aid Fund. An Alumni Association fund from which students may borrow modest sums to meet emergency situations. Students are expected to repay these loans in accordance with an established schedule.
5. The Charles Oscar Sink Memorial Fund. Established by a bequest, this fund is to be used for loans to students.
6. Beneficent Society Loans. The Beneficent Society of the New England Conservatory of Music has a fund available to lend to juniors, seniors, and graduate students, who have been properly recommended, to assist them with their tuition

expenses. Loans from this fund are made without interest, with the understanding that they will be repaid in accordance with a basic repayment plan after graduation or withdrawal, so that funds may continue to be available for other students needing help. Meetings for the consideration of loans are held in January and May.

7. Dean's Discretionary Fund. A gift from Mr. and Mrs. Carl Weyerhaeuser to provide small short-term loans for student emergencies.

Work Grant Program. Students who qualify may be considered for a work grant. Every effort is made to provide as many of these grants-in-aid as possible. Required forms which identify a student's skills are available from the Financial Aid Officer. Most work grants are in the nature of office work and maintenance.

Graduate Assistantships. In addition to regular scholarship aid, graduate students may apply for graduate assistantships in any of the following fields for which previous training and experience permits them to qualify: Orchestral and Choral Libraries, Chorus, Humanities, Music Education, Music Literature, Opera Direction, Theoretical Studies, Vocal Accompaniment, Performance of Early Music, Music Literature, and Jazz. Also, four women and two men graduate students will be selected to serve as dormitory counselors.

Student Awards

George Whitefield Chadwick Medal. To be awarded annually to the senior student whose entire Conservatory record of achievement has been most distinguished by superior accomplishment in the candidate's major field, supplementary studies, extra-curricular activities, and good citizenship. The recipient will be determined by decision of the Faculty Council.

Faculty Council Citation. The Faculty Council Citation is an award made by the Council to a graduate student who has maintained an exceptional record and has shown superior qualities of scholarship. This award was initiated at the Commencement Exercises in June, 1964, and will not necessarily be awarded annually.

Faculty Awards

Philip R. Allen Chair in Chamber Music. A fund established by a gift from Mr. and Mrs. Philip R. Allen and Mr. and Mrs. Carl A. Weyerhaeuser the income of which is to be used to endow a chair or chairs in chamber music.

Hyman Aronowitz Memorial Fund for Teachers. A gift from the Hyman Aronowitz Family Association in memory of the late Hyman Aronowitz whose six daughters attended the Conservatory. When the income from the fund has reached a specified amount, it is to be used annually for the

benefit of one or more teachers selected by the President of the Conservatory. The Fund is open to subscription by friends and the public.

Frederick S. Converse Fellowship. Awarded by the Executive Committee to a member of the theory department, such member to be recommended by the President, for assisting in the supervision and administration of courses in the field of music theory, and for the purpose of achieving an effective coordination.

Walter W. Naumburg Professorship in Music. Income from a bequest under the will of Walter W. Naumburg to endow professorships in music.

GRADE SYSTEM

The Conservatory has adopted the Pass-Fail system for all courses and lessons carrying credit, undergraduate as well as graduate.

Incomplete (INC) indicates final examination was not taken. Therefore, the student's grade becomes failure in the course unless the work is made up as follows: (1) if the incomplete is given at the end of the first semester, the work must be made up within the first six weeks of the second semester; (2) if the incomplete is given at the end of the second semester, the work must be completed before the first day of classes of the following fall semester.

Notices of low standing or failure at mid-semester are sent to students. A detailed written evaluation of the student's work by the teacher will be given every semester.

An instructor wishing to recognize exceptional work by a student in any given semester may recommend to the President in writing that the student be passed with "honors". It is to be understood, however, that a pass with "honors" does not correspond to a grade in any sense of the word, but instead recognizes original and creative work over and above normal expectations in any given subject.

Academic Probation and Dismissal. Any student having two failures (or withdraw failures) a semester in required courses (including his major) will be put on probation for the next semester. A third failure in any course, whether or not it be required, will

automatically bring the student's case before the Faculty Council for review, with the Department Chairman and/or student's major teacher present. Any student who fails three required courses within two school years (or four semesters) will be put on probation for the next semester. *No student will be taken off probation except by vote of the Faculty Council.* Should a student be put on probation, he is required to pass *all* courses during that period or be subject to dismissal.

There will be no more than two successive failures (or withdraw failures) allowed in any one required course. Should this occur, it will result in automatic dismissal from the school. Note: Some courses will be construed as unified one-year courses. Credit for each semester will be contingent upon the successful completion of both semesters. Other courses may be construed on a one-semester basis. Credit then will be allowed for each semester, regardless of whether or not a student fails one of the semesters. Students should check with the Dean's Office at the beginning of the school year to learn which of the courses will be construed as being on a unified one-year (two-semester) basis.

General Regulations. Responsibility and authority for the admission, continuance, promotion and graduation of students is vested in the President, the Vice President, the Dean and the Faculty Council. The New England Conservatory reserves the

right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered to be detrimental to the best interests of the student or of the college.

Changes of course or section and the addition or cancellation of courses must be approved by the Dean. Failing grades will be recorded for courses cancelled without such approval. Permission for change is not normally granted after the second week of a semester; in the event that it is granted, a permanent grade WP or WF (withdrew passing or withdrew failing) will be recorded. No student may be permitted to withdraw from a course after the last two weeks prior to the end of that semester.

Practice facilities may be used only with clearance from the Registrar.

All matters regarding tuition, fees and rentals are the responsibility of the Comptroller.

Cancellation of Courses. When no more than six students have signed up for any course, graduate or undergraduate, not required in any given degree program, this course can be cancelled by order of the President after registration but not later than at the end of the first week of a semester.

Special Students. There is a limited amount of space available for special students, i.e., professional musicians and teachers of music who wish to take certain specific courses at the Conservatory, on a

part-time basis. Quite naturally, preference will be given to former Conservatory students, but all interested applicants should apply directly to the Director of Admissions. Each case will be decided upon its individual merits. No application for a special student can be considered once a semester has begun.

Courses at Simmons College

The provisions of an agreement with Simmons College allow a Conservatory student to elect courses for full credit at Simmons. Such a student must be recommended to the Dean at the New England Conservatory by a departmental chairman. The student will then be referred to the Simmons Dean, who will determine whether the student is qualified to take the course requested.

Living Accommodations

The Conservatory's Residence Building, completed in 1960 and located directly across the street from the Main Building, provides excellent living accommodations for men and women students, and establishes a central complex for Conservatory activities.

The dormitory building includes six floors of student bedrooms, an infirmary, women's lounge, laundry facilities, and practice rooms. On the street floor are the dining room and main lounge.

Residence Requirements

Women: All undergraduate women not living at home, except those who hold the Bachelor's degree from another institution, or who are 23 years of age or older, are required to live in the dormitory. Limited facilities are available to female graduate students.

Men: Freshmen men are given preference and since space is limited, rooms are assigned on a first come-first serve basis.

In all cases, residence in the dormitory includes board (breakfast and dinner, seven days per week), except during school vacations.

The Library

Most of the Conservatory's library of more than 15,000 books, 32,000 scores and 23,000 records and tapes are located in the Harriet M. Spaulding Library, built in 1960 as part of the New England Conservatory Residence Building. Included in the modern library facilities are the main reading room, a special reference room for advanced studies, a separate area devoted to the music collection with carrells for special research projects. On another level are the glass-enclosed record and tape stacks and eight soundproof listening rooms, each equipped with record player and tape deck.

The extensive orchestral and choral libraries are situated in the main building,

in close proximity to the auditoriums, along with the Vaughn Monroe and Voice of Firestone Collections (including their entire broadcast materials, music, tapes and discs), and the Conservatory's historical recorded archives, representing its major concert activities. Greatly expanded audio facilities have recently been established in this area.

The Library is constantly and rapidly expanding to meet the needs of students who are preparing themselves for the keen competition of today's music world.

Instrument Collections

The Conservatory maintains a collection of over 200 diverse orchestral instruments for use by students in performing organizations and Music Education instrumental classes. Among the more exceptional instruments are a Ruggieri violin, a Stainer viola and a Bergonzi bass. Harpsichords owned by the Conservatory include instruments by Dowd, Herz, and three made for Chickering by Arnold Dolmetsch in Boston at the beginning of the century.

Facilities for organ study and practice consist of several instruments of various sizes and differing tonal design and actions. Among recent additions are:

The Aeolian-Skinner practice organ (1950), a two-manual unit instrument with exposed pipes for greater clarity. The action is electric.

The Rieger portable organ (1957), an

Austrian instrument of twenty-one stops and nearly 1200 pipes. It is voiced at a modest dynamic level and is particularly well suited for use in chamber concerts. The action is mechanical.

The Carr organ (1958), designed by Robert Noehren of the University of Michigan, a three-manual, twenty-seven-stop instrument, employing direct electric action.

The Metzler organ (1960), built by the Metzler firm of Zurich, a two-manual organ with encased pipes and sensitive key-action, having eleven stops and fifteen ranks of pipes.

The Noack organ (1965), built by the Noack Organ Company, Lawrence, Massachusetts, a two-manual organ with nine stops, attractively encased in blond oak, and with sensitive mechanical action.

The Hammarberg organ (1965), designed and built by Olof Hammarberg, Gothenburg, Sweden, a two-manual organ of twelve stops and fifteen ranks of pipes. The organ is beautifully encased and has attached key desk with mechanical action.

The Harrison Keller Room in the main building houses the ancient instrument collections, including a Hans Ruckers virginal, a Clementi piano, early wind and plucked instruments, and the Sargeant Collection of instruments from China, Japan, India and Russia.

Placement Bureau

The Placement Bureau provides for Con-

servatory students and graduate alumni a wide variety of opportunities and professional positions throughout the country. Especially successful has been the placement of musicians in symphony orchestras, public schools and colleges. The Bureau prepares for each graduate a dossier containing his letters of reference, information concerning his education at the Conservatory and his professional experience. These credentials are kept up-to-date on permanent file and are available to support applications for future employment. Three copies of the dossier are supplied free of charge; additional copies are made available at five dollars each.

In addition to recommending candidates for permanent positions, the Placement Bureau helps students secure part-time positions in churches, orchestras and choruses, single performance engagements in performing as well as certain kinds of non-musical employment. The Bureau also gathers information on summer employment opportunities.

Pi Kappa Lambda

The New England Conservatory chapter of Pi Kappa Lambda, the national music honor society, each year elects to membership a number of seniors and graduate students. Such election is indicative of extraordinary attainment in music, together with the personal qualifications necessary for success in the field.

In addition to other activities, Pi Kappa Lambda endeavors to stimulate high standards of musical achievement by conducting an annual scholarship competition open to all returning juniors, seniors, graduate students and Artist Diploma candidates.

Alumni Association

The Alumni Association of the New England Conservatory serves in several ways. Primarily, it is the medium through which the Conservatory maintains contact with former students; the contact is a two-way exchange enabling alumni who have become professionally established either in music or in other fields to reflect their experience and acquired wisdom to the administration and faculty of the Conservatory; and, conversely, enabling the Conservatory to communicate directly with the musical communities wherever its alumni are active.

Among special activities of the Association are the awarding of scholarships annually, the administration of the Tourjée Fund (which aids students with emergency needs), and the sponsorship of Conservatory Night at the Boston Pops.

The Extension Division

The Extension Division includes the Preparatory Division, the Wellesley Branch School and the Adult Music Study Program.

The Preparatory Division offers a comprehensive course of pre-professional training for young students who are seriously committed to the study of music. Students must qualify by audition with a faculty panel. The training includes instrumental lessons, eartraining and sight-singing, music history, analysis, harmony, counterpoint, improvisation and instrumental and choral ensemble. A Senior Certificate is granted to the student who has been prepared for application to the New England Conservatory Degree Course or to similar Conservatories or colleges of music.

The Chamber Orchestra for Young Performers and the Youth Chorus, each numbering about forty members, are sponsored by the Preparatory Division to offer to young performers and singers of the Greater Boston area the intensive training unique to small groups. In its twenty-first year, the Preparatory Division has many graduates who are in the principal conservatories and orchestras in the United States and Europe.

The Adult Study Program offers courses and individual lessons for teachers, organists, choir directors, singers, transfer students preparing to re-enter a college degree course, or young adults preparing for admission to a conservatory or college. An Extension Division Certificate is granted to students who have completed the requirements in instrument, theory and ensemble. Credit toward the Conservatory diploma or degree and admission to New England Conservatory

college classes must be approved by the Dean of the College.

The Wellesley Branch School sponsored by the New England Conservatory Extension Division offers a certificate program for serious young amateurs, those who wish pre-professional training, and adults. In addition to private instrumental lessons, courses in eartraining, sight-singing and ensemble classes are available. The school features eurhythmics, violin and early class piano for young children, four to ten years, eurhythmics for adults and seminars for teachers.

Community Services Department

In order to take a more active part in the community's activities, the New England Conservatory has created a Community Services Department. Through its dynamic on-going programs, the Department has begun to bring about a relevant and meaningful exchange between the minority groups in the inner city and the Conservatory. It is now completing its fifth year of providing free, quality music education to more than 125 children, teenagers and adults from the surrounding community.

The Department also extends its services to people who are not able to come to the Conservatory, those who are in the various penal institutions throughout the Commonwealth of Massachusetts.

The faculty of the Community Services Department is made up of New England Conservatory students, professional musicians and faculty from the Conservatory. The curriculum includes all forms of music: Afro-American, classical, rock, gospel and seminars in African culture.

The Friends of the New England Conservatory

The Friends of the New England Conservatory have been called "Boston's most enthusiastic and effective music committee." Founded in 1950, this group has become increasingly involved in the life of the school and has shared in the excitement which surrounds the training of young artist musicians.

The Friends, in cooperation with the Administration and the Board of Trustees, seek to provide finances for scholarships, endowment funds and operating expenses through their Friends' memberships and their promotion of galas and benefit performances of all kinds.

During the school year 1970-71, the Student Action Performance Committee (SAPC) was organized under Friends' sponsorship to give students an opportunity to perform, to take music out of the halls of the school and into the homes and organizations of the community and, by so doing, to help the Conservatory financially. The students, donating their time and talents,

for which they received contributions to the Conservatory, were extraordinarily successful in their endeavors with forty-seven concerts performed, one TV show to their credit and assistance on another TV special, \$10,000 raised and public relations of inestimable value.

Drawing on the example and inspiration of SAPC and also under the sponsorship of the Friends, a Faculty-Alumni Performance Committee was formed early in 1971. Plans are underway for 1971-72 with the determination to carry this program throughout the country via the Alumni Association.

HISTORY OF THE NEW ENGLAND CONSERVATORY

February 18, 1967, marked the beginning of New England Conservatory's second century of service to music.

Established in 1867 by Eben Tourjée in the post-war cultural Hub of the Union, the new institution was openly modelled after Mendelssohn's Leipzig Gewandhaus.

Although Tourjée had personally investigated European conservatory curricula and methods, his conservatory incorporated unusual "American" aspects from its beginning. He achieved a unique affiliation with the then also new Boston University in keeping with his philosophy that a complete musical education included a proper balance between the liberal and the professional areas of education.

A Bachelor of Music degree was earned by some students after completing the Con-

servatory course of three years and an additional three years at the University. Upon Tourjée's death in 1891, the reciprocal arrangement between the two schools was terminated, but from the earliest offerings of the New England Conservatory it was apparent that the Director and Founder was thinking in realms unknown in the continental conservatories.

Carl Faelten, the next director, attempted to bring the Conservatory more in line with the conventional music school. During his short regime, the number of registrations dropped while, at the same time, the music course work and applied music requirements were strengthened. When Faelten resigned in order to establish his well-known pianoforte school, George W. Chadwick, a former New England Conserv-

atory student and later faculty member, became the new leader.

Under Mr. Chadwick, musical standards were raised still higher, and the curriculum expanded in many directions. A full symphony orchestra was started; a School of Opera was begun in 1902 through which many connections were to be established with the Boston Opera Company; and a new conservatory structure designed in the style of an Italian city palace, was erected on Huntington Avenue.

Director Chadwick established an affiliation with Harvard University whereby students of either institution could study for credit in approved programs at the other. These mutual arrangements were continued until the New England Conservatory began offering its own Bachelor of Music degree in 1925.

The Conservatory became a charter member of the National Association of Schools of Music and followed the curricular recommendations of that society for the Master of Music degree, first offered in 1933.

Director Chadwick taught and inspired an entire school of American composers, among whom were Horatio Parker, Frederick S. Converse, Henry Hadley, Edward Burlingame Hill, Stuart Mason, Arthur Shepherd, Daniel Gregory Mason, Wallace Goodrich and Mabel Daniels. As an administrator he was directly responsible for the successful transition of the New England

Conservatory from a nineteenth century continentally influenced school under Faelten, to the full College of Music of the twentieth century.

Dr. Wallace Goodrich, student and colleague of Chadwick's, led the school through the difficult financial years of the thirties. He continued building a strong academic department and graduate school, and the first-rate student symphony orchestra gained fame through tours of New England in 1937-41 and through its national radio broadcasts, which first were heard in 1931.

On retirement Dr. Goodrich was designated Director Emeritus, and the American composer Quincy Porter served as Director during the war years. Under him, applied music became a field of study for the Master of Music degree alongside Historical Research, Music Theory, Composition and Music Education.

Harrison Keller was the first director to bear the title President, in keeping with his new concept of a College of Music. President Keller affected membership for the Conservatory in the New England Association of Colleges and Secondary Schools enabling the institution to have complete accreditation and to qualify for certain grants and privileges not heretofore available. Also, he was, himself, President of the National Association of Schools of Music for three years. During the period of his leadership advanced diplomas were awarded to qualified post-masters candi-

dates in performance, and the Conservatory Chorus was developed into an outstanding performing organization, appearing in annual performances and frequent recordings with the Boston Symphony Orchestra. New England Conservatory performances in large and small ensembles as well as recitals were seen and heard on educational television and FM radio.

Succeeding presidents, James Aliferis and Chester W. Williams, have continued to solidify the paramount goal of the institution, which is to educate thoroughly a select group of student musicians for the many areas of professional life.

With the inauguration of Gunther Schuller, November 17, 1967, the New England Conservatory began its second century of service to music. It can look back with pride upon the names of a distinguished list of Directors, and upon teachers from John Knowles Paine and Ferruccio Busoni to Frederick Converse, Luther W.

Mason and Louis C. Elson, and students with the capabilities of Nordica, Louise Homer, Theodore Presser, Louis Krasner, Jesus Maria Sanroma, Paul White, Justino Diaz, Sarah Caldwell, Eleanor Steber, Mildred Miller, Rosalind Elias, Guy Maier, Leo Reisman, Irving Pichel, McHenry Boatright, Alan Hovhaness and Cecil Taylor.

But the New England Conservatory of Music is something more than a chronological resumé of its successes over the past century; it is a live, active force continuously striving for perfection and truth in the musical art.

Charging loyalty to the muse, Eben Tourjée's first commencement address in 1870 prophesied: "In this world the study of music can never be completed, for all of the arts, it alone is to be perpetuated and perfected in eternity."

E.J. FitzPatrick, Jr.

Doctor of Musical Arts

Class of 1948, NEC Historian



FACULTY BIOGRAPHIES

Katya Andy Piano at the Hochschule für Musik, Cologne, where she studied theory and composition with Wilhelm Mahler. Concerto debut at 16 in Leipzig. Toured Europe as soloist and member of Edwin Fischer's Chamber Orchestra. Principal assistant to Fischer's master classes in Berlin and Lucerne. Attended Cortot's master classes in Paris and studied at the Sorbonne. Formerly chairman of the piano department at DePaul University, member of competition juries including International Music Competition in Munich, Germany. Extensive concert schedule in recital and as soloist with major orchestras here and abroad. *Piano.*

Carl J. Atkins B.M. in Saxophone and Woodwinds (University of Indiana). Saxophone with Roger Pemberton and Eugene Rousseau. Clarinet with Harlow Hopkins. Flute with James Pellerite and Harry Houdeshel. Oboe with Jerry Sirucek. Bassoon with Leonard Sharrow. Jazz with David Baker. Toured for State Department with University of Indiana jazz band in Southeast Asia, 1965. Played with American National Opera Company. Performed with artists Nancy Wilson, Henry Mancini. Solo saxophone recitals. *Chairman, Afro-American Music.*

Bernard Barbeau B.M. with Honors, M.M. (NEC), two summers at Aspen Festival Music School in Aspen, Colorado. Voice with William L. Whitney, Martial Singher, and Theodore Harrison. Repertoire with

Fritz Lehmann and Felix Wolfes. Opera with Boris Goldovsky. Performed as soloist at Gardner Museum and with Boston Pops, and in opera under Boris Goldovsky and Leonard Bernstein. Member of National Association of Teachers of Singing. *Voice.*

Frank L. Battisti Teacher of Instrumental Music at Ithaca High School, 1953-55. Director of Bands at Ithaca High School, 1955-57. Chairman, Instrumental Music Department, Ithaca City School District, 1961-67. Conductor of Wind Ensemble, Concert Band and Assistant Professor in Wind Instrument Department, Baldwin-Wallace College, 1967-69. Member, College Band Directors National Association, North Central Division Original Band Composition Committee. Guest conducted festival and all-state band groups in New York, Wisconsin, Rhode Island, Ohio, and Connecticut, including the All New England High School Band. Articles published in *NYSSMA School News*, *The Instrumentalist*, *the Ludwig Drummer*, etc. *Conductor, Wind Ensemble. Chairman, Music Education.*

Albert Yves Bernard LL.B. (Faculty of Law, Paris University), Diploma with medal in solfège, Diploma with first prize in viola (Paris Conservatory). Viola with Maurice Vieux. Chamber music with Lucien Capet and M. Tournemire. History of music with M. Emmanuel. Former member, Paris Opera Orchestra, Concerts Colonne, Oberdorffer String Quartet (Paris), Chardon

String Quartet (Boston). First viola, Esplanade Orchestra (Boston), 1929-54. Member, Boston Symphony Orchestra. Faculty, Berkshire Music Center. Officer d'Academie for distinguished service to music. *Viola, Theoretical Studies.*

Ran Blake B.A. (Bard College). Piano and composition with George Russell, Oscar Peterson, John Lewis, Gunther Schuller. Organized Bard Jazz Festivals, 1957, 1958, 1959. Performed original piano compositions at Collegiate Jazz Festival, South Bend, Indiana, NAACP Benefit, Poughkeepsie, N.Y., first and second prizes at Apollo Theatre competition. Work in organizing Newport Jazz Festival, Great South Bay Festival, and Bel Canto Benefit at Carnegie Hall. *Afro-American Music.*

Robert Brink New England Conservatory, Harvard University. Violin with Jacques Malkin and Albert Spalding, Violin faculty and Co-ordinator of Chamber Music, Boston University School of Fine and Applied Arts, 1954-59. Member of the Brink-Pinkham Violin and Harpsichord Duo, Hamden Trio. Concertmaster and Associate Music Director, Cambridge Festival Chamber Orchestra. Concertmaster of the Boston Philharmonia and President of the Board of Trustees, Boston Philharmonic Society. Concert tours — United States, Canada, and Europe. Appearances on National Educational Television, viewed internationally. Radio — CBS and CBC (Canada). Recordings distributed in the

United States and abroad. *Violin.*

John A. (Jaki) Byard, Jr. Piano with Grace Johnson Brown. Harmony with J. Wilson. Trumpet and trombone in Army Band, World War II. Appeared as pianist with Earl Bostic, Ray Perry, Danny Potter, Charlie Mariano, Herb Pomeroy, Charlie Mingus, Eric Dolphy, Maynard Ferguson, Quincy Jones, Booker Erwin. Toured Europe for Berlin Jazz Festival, also concerts there for last four years. Concerts also in Australia, Japan. Panel member of National Endowment of the Arts, 1968. Recordings here and abroad. Teaching privately for 30 years. *Afro-American Music.*

Robert Ceely B.M. (New England Conservatory), M.A. (Mills College), Tanglewood summer '55; Princeton 1957-59; Darmstadt summers '62-64; Seminar in Electronic Music Studio 1963-64. Composition with Francis Judd Cooke, Darius Milhaud, Leon Kirchner, Roger Sessions, Milton Babbitt. Teaching assistant Mills College, Princeton University. Faculty Naval School of Music; Lawrenceville School; Robert College, Istanbul. Member, Audio Engineering Society. *Composition, Theoretical Studies.*

John Coffey Diploma from Curtis Institute of Music. Studied with Stanislav Gallo, Joannes Rocht, Gardel Simons, Edward Gerhard. Former member of Philadelphia Opera Company Orchestra, Radio City Music Hall Orchestra, Cleveland Orchestra, Boston Symphony Orchestra. Played under

Toscanini in Teatro Colon Orchestra, Buenos Aires. Former head of brass department at Baldwin Wallace College. Soloist with Boston Pops Orchestra. *Trombone*.

Robert Cogan B.M. with distinction. M.M. (University of Michigan), M.F.A. (Princeton University). Phi Beta Kappa. Principal teachers: Ross Lee Finney, Nadia Boulanger, Aaron Copland, Roger Sessions, Philipp Jarnach. Young Composer's Radio Award, 1952; Fulbright Scholarship, 1952-53; Chopin Scholarship, 1954; German Government Grant, 1958-60; Guggenheim Fellowship, 1968-69. Works performed by the Cleveland Orchestra, Hamburg Radio Orchestra, RIAS Orchestra of Berlin, League of Composers, Rothschild Foundation, various universities and radio stations in the United States and Europe. Critical writing published in North and South America. Lecturer for the United States Information Agency; member, Board of Directors, U.S. section, International Society for Contemporary Music, 1964-68. *Chairman, Graduate Theoretical Studies, Composition*.

Andre Come Trumpet with Marcel LaFosse. Member, United States Air Force Band, Baltimore Symphony Orchestra. Member, Boston Symphony Orchestra since 1957. *Trumpet*.

Silvio Coscia Superior Diplomas (Giuseppe Verdi Conservatory, Milan). Former member, New York Metropolitan Opera Association Orchestra. Recipient,

Silver Medal for Cultural Merit, Italian Ministry of Foreign Affairs. Former member, Buffalo Symphony, Goldman Band. Voice consultant, New York Choral Alliance Union. Composer. Awards member ASCAP. Author of "Yesterday and Today, Bel Canto," and "Operative Italian Diction and Articulation Applied to Singing." Knighted (C.M.) by Italian government. *Voice*.

Victor Dal Pozzal B.M.Ed., M.M.Ed., NEC. Piano with Bela Nagy, Miklos Schwalb. Lecturer at Massachusetts Music Educators Association Conference, 1968. Supervisor of Music, Nahant, Mass., Public Schools. Teacher of Piano and Organ privately. *Music Education*.

Lyle Davidson B.M., M.M. (NEC). Student of Luise Vosgerchian, Daniel Pinkham, Francis Judd Cooke, Arthur Berger. Teaching fellow, Brandeis University. Works performed in Boston, Turino, Italy, and Athens, Greece. *Theoretical Studies*.

Terry Decima B.M. (Oberlin), M.M. (NEC). Former faculty, Boston Commonwealth School, Allegheny Festival. Chamber music recitals, U.S. and Europe. *Opera*.

Lorna Cooke deVaron A.B. (Wellesley College), A.M. (Radcliffe College). Voice with Olga Averino, Irene Wilson, Conrad Bos. Piano with David Barnett, Edyth G. Waxberg. Organ with Carl Weinrich. Conducting with G. Wallace Woodworth, Robert Shaw. Composition with A. T. Davison, Walter Piston, Nadia Boulanger.

Assistant Conductor, Radcliffe Choral Society and Harvard-Radcliffe Choir. Conductor, Bryn Mawr College Choir and Assistant Professor of Music, 1943-47. Faculty, Berkshire Music Center, 1952-66. Guest conductor of eastern high school, preparatory school, and college choral festivals. Holds City of Boston's Medal for Distinguished Achievement for NEC Chorus tour of Europe and the U.S.S.R. *Conductor of Chorus, Chamber Singers, Choral Conducting.*

Jean Dupouy First Prize in Viola (Paris Conservatoire), 1960. Member of various orchestras in Paris; Lamoureux Orchestra, 1963-64; principal viola, Paris Chamber Orchestra (Paul Kuentz, 1960-64; Ramat Gan Israel Chamber Orchestra, 1963. Member of the Center for Creative and Performing Arts, Buffalo, New York (Lukas Foss and Alan Sapp, directors), 1964-68. Principal viola, American Symphony Orchestra (Leopold Stokowski), 1967-68. Member, Composers String Quartet. *Viola.*

Doriot Anthony Dwyer Mus.B. (Eastman School of Music), Flute with Liegl, Barrere, Mariano, Kincaid. Member, Los Angeles Philharmonic, National Symphony Orchestra, Alice Ehler's Ancient Instrumental Ensemble. Appointed by Bruno Walter first flute of Hollywood Bowl Orchestra. Principal flute, Boston Symphony Orchestra. Member, Boston Woodwind Quintet. *Flute.*

George Edwards B.M. (Oberlin Col-

lege), M.F.A. (Princeton University). Composition with Richard Hoffman, Earl Kim, and Milton Babbitt. Awarded the Koussevitsky Composition Prize at Tanglewood in 1967. *Theoretical Studies.*

Jules Eskin Curtis Institute. Former member, Dallas Symphony, New York City Center Opera and Ballet Orchestra. Former principal cellist, Cleveland Orchestra. Member, Casals Festival Orchestra, Puerto Rico. Principal cellist, Boston Symphony Orchestra. Member Boston Symphony String Quartet. *Violoncello.*

Grace Feldman B.A. (Brooklyn College), M.Mus. (Yale University School of Music). Faculty member at Wellesley College, Neighborhood Music School in New Haven, Pinewoods Music Workshop. Recordings of early music. Performs with New York Pro Musica, Stanley Buetens Lute Trio, Trio da Camera of New York, Boston Camerata, and others. Solo performances at Town Hall, Carnegie Recital, Boston University, and elsewhere on tour. Lecture-demonstrations for educational television. *Performance of Early Music.*

John Felice B.M. (University of Toronto), M.M. (NEC). Piano with Souvraïn. Composition with Cogan, Dolin, Beckwith, Weinzwieg. Former head of Theory Department at the University Settlement House, Toronto, 1961-63; Music Director, National Ballet School 1963-65. CBC radio recitals, as well as numerous Canadian recitals premiering contemporary solo and chamber music. *Theoretical Studies.*

Burton Fine B.A. (University of Pennsylvania), Ph.D. (Illinois Institute of Technology), Curtis Institute. Principal viola, Boston Symphony Orchestra. *Viola*.

Everett Firth B.M., honors with distinction (NEC), Juilliard School of Music. Timpani and percussion with Saul Goodman, Roman Szulc, George Stone, Lawrence White. Chamber music concert appearances throughout New England. Faculty, Berkshire Music Center, since 1953. Member, Boston Opera Group Orchestra. Solo timpanist and head of Percussion section, Boston Symphony Orchestra, Boston Pops Orchestra. Member, Boston Symphony Chamber Players. *Timpani and Percussion*.

Stephen Geber B.M. with honors and Performers Certificate (Eastman School of Music). Cello with Gabor Rejto, Stephen Deak, Ronald Leonard. Former member, Rochester Philharmonic, Eastman-Rochester Symphony. Extended recital work in Boston, New York, and on West Coast. Member, Music Guild String Quartet of Boston, Zimmler Sinfonietta. Member, Boston Symphony Orchestra. *Violoncello*.

Armando Ghitalla B.M. (Juilliard School of Music). Also studied at Illinois Wesleyan University and New York University. Studied trumpet with William Vacchiano. Has held positions with the New York City Center Opera and Ballet Company, the Houston Symphony, and Paul Lavalley's Band of America. Joined the Boston Symphony in 1951 and is presently principal trumpet. Faculty, Boston Univer-

sity and Berkshire Music Center. Recordings. *Trumpet*.

William M. Gibson Artist's Diploma (Curtis Institute of Music). First trombone, Pittsburgh Symphony, New York City Center Symphony and Opera. Member, Philadelphia Orchestra. Principal trombone, Boston Symphony Orchestra. *Trombone*.

Gerard J. Goguen B.M. (NEC). Trumpet with Georges Mager. Principal trumpet, Central Florida Symphony. Member Boston Symphony Orchestra since 1952. *Trumpet*.

Ralph L. Gomberg Curtis Institute of Music. Oboe with Marcel Tabateau. At 17, principal oboe, All-American Youth Orchestra under Stokowski. Baltimore Symphony Orchestra, New York City Center Symphony under Bernstein, Mutual Broadcasting Orchestra. Principal oboe, Boston Symphony Orchestra, since 1949. *Oboe*.

Shelley Gruskin B.M. (Eastman School of Music). Studied flute with Joseph Mariano and played two years with the Rochester Philharmonic. Played one season with the NBC Opera Orchestra before concentrating on early music and instruments (Renaissance instruments: krummhorn, rauschpfeife, kortholt, singledrone bagpipe, recorder, transverse flute. Baroque instruments: recorder, transverse flute). Former faculty member, New York College of Music and the Dalton School. Presently with the New York Pro Musica. *Performance of Early Music*.

Peter Hadcock B.M. (Eastman School of Music). Clarinet with Hasty. Former faculty, State University of New York at Buffalo, Community Music School of Buffalo. Former principal clarinet, Buffalo Philharmonic. Assistant principal clarinet, Boston Symphony Orchestra. *Clarinet*.

David Hagan B.M., M.M. (Peabody Conservatory of Music). Piano with Mieczyslaw Munz, Konrad Wolff, Sperry Storm and Elmer Burgess. Has performed as soloist and with ensembles in Baltimore, Washington, D.C., Pennsylvania, Virginia, Boston, New Haven and New York. Previously on the faculty of the Peabody Conservatory of Music, College of Notre Dame in Maryland, and Dickinson College. *Piano*.

Lee Sanford Halprin A.B. (Upsala College, 1950), A.M. (Columbia University, 1952). Teaching Fellow, Harvard University, 1953-59; Tufts University, 1960-61. *Chairman, Humanities*.

Donald Harris Vice President. Received the Bachelor of Music (1952) and Master of Music (1954) degrees from the University of Michigan where he majored in composition and was a student of Ross Lee Finney. Other principal teachers were Max Deutsch in Paris and Paul Wilkinson in St. Paul, Minnesota. Recipient of a Fulbright Scholarship, Guggenheim Fellowship, the Prince Rainier of Monaco Composition Prize, and the Louisville Orchestra Award. His compositions have been performed by the two principal orchestras of the French radio,

the Strasbourg Orchestra, the Biennale de Paris, and on the BBC, as well as in many parts of the U.S., including the Seattle Symphony and the Festival of Contemporary American Music at Tanglewood (1965). A resident of Paris prior to joining the New England Conservatory administration, Mr. Harris served from 1965-1967 as Consultant to the United States Information Service in Paris where he lectured and produced festivals and concerts of American music.

Gordon Hallberg B.A., M.A. (University of Iowa). Trombone with Edward Kleinhammer and Arnold Jacobs, Chicago Symphony. Former faculty member, University of Northern Iowa. Member, Florida Symphony, 1966-1968; Atlantic Symphony, Halifax, Nova Scotia, 1968-1970; United States Marine Band, 1962-1966. Member, Boston Symphony Orchestra. *Bass, Trombone, Tuba*.

Nadine Harris B.A. (University of Minnesota). Further studies at L'Ecole de Préparation des Professeurs de Français à l'Etranger (Sorbonne, University of Paris), CREDIF St. Cloud. Has taught at Lycée Pilote de Sevres, and at the language department of the Faculty of Law, University of Paris. *French*.

Yuko Hayashi Graduate, Conservatory of Music, Tokyo University of Arts, Japan. B.M., M.M., Artist's Diploma (NEC). Organ with Michio Akimoto, Kohten Okuda, George Faxon, Donald Willing, further study with Anton Heiller. Harpsichord with

Margaret Mason, further study with Gustav Leonhardt. Faculty, Feris Seminary, organist in N.H.K. Symphony Orchestra, Japan. Organ recitalist and church organist. *Chairman, Organ.*

John Heiss B.A. (Lehigh University), M.F.A. (Princeton University). Composition with Otto Luening, Milton Babbitt, Earl Kim and Edward T. Cone. Teaching assistant, Columbia University; instructor, Barnard College, NEC Institute at Tanglewood. Flute with James Hosmer, Arthur Lora, Albert Tipton. Publications, recordings. *Theoretical Studies, Chamber Music.*

Max Hobart Attended University of Southern California studying violin with Vera Barstow and conducting with Ingolf Dahl. Played in the Graduate String Quartet, coaching with Gabor Rejto, and in 1956 that group toured Europe and while in Venice coached with the Quartetto Italiano. During the same tour he performed with the Virtuosi di Roma. Faculty, Berkshire Music Center. Member Boston Symphony Chamber Players. Second assistant concertmaster, Boston Symphony Orchestra. *Violin.*

James Hoffman B.M. with highest honors and Chadwick Medal (NEC), B.M., M.Mus., John Day Jackson and Woods-Chandler Prizes for Composition (Yale University), D.M.A. (University of Illinois). Composition and theory with Francis Judd Cooke, Quincy Porter, Paul Hindemith, Burrill Phillips, and Hubert Kessler. Studies with Boris Blacher and Josef Rufer, Hoch-

schule für Musik, Berlin. Teaching Fellowship and Assistant Instructor, Yale University. Graduate Assistant, University of Illinois. Instructor, Oberlin College, 1959-62; Assistant Professor, San Jose State College, 1963-64; Castle Hill, summer 1965, 1966. *Chairman, Undergraduate Theoretical Studies.*

John A. Holmes B.M. (Eastman School of Music). Member of orchestras of Oklahoma City, Kansas City, Buffalo, Washington, and St. Louis. Soloist, South American Tour of Zimble Sinfonietta, 1957. Member, Boston Symphony Orchestra since 1946. *Oboe.*

Margaret Hoswell Graduated from Juilliard School of Music; Postgraduate work at the Staatliche Hochschule für Musik, München. Recipient of two consecutive Fulbright scholarships to Munich, scholarship for outstanding foreign students from the German government; scholarship of Deutscher Akademischer Austauschdienst. Voice studies with Karl Schmidt-Walter, Munich, Anna Hamlin, New York; Lieder with Gerhard Husch, Munich Opera with Frederic Cohen and Frederic Waldman, New York, Heinz Arnold, Munich; Oratorio with Karl Richter, Munich. Opera and concert performances throughout Europe and United States with Gian Carlo Menotti, Georg Solti, Karl Richter, Fritz Mahler. Recording: *Das Klagende Lied* by Gustav Mahler (Vanguard). *Voice.*

Rudolf Kolisch Violin with Sevcik (Akademie für Musik, Vienna). Composi-

tion with Arnold Schoenberg, Musicology with Guido Adler (University of Vienna). Founder, Kolisch String Quartet. First performances of works by Schoenberg, Webern, Berg, Bartók and many others. Founder, conductor of Chamber Orchestra, New School for Social Research. Former faculty, School of Music, University of Wisconsin. Leader, Pro Arte Quartet. Soloist with major orchestras in England, France, West Germany. Marlboro Festival, Chamber music classes in England, Sweden, Austria, West Germany, Israel. *Chamber Music, Artist in Residence.*

Alfred Krips Violin with Willy Hess. Former member, Berlin State Opera Orchestra. Faculty, Berkshire Music Center, since 1940. Member, Boston Symphony Orchestra, since 1934, Assistant Concertmaster since 1946. Concertmaster, Boston Pops Orchestra. *Violin.*

Donald Lafferty B.F.A. (Honors) with distinction, University of Buffalo. M.F.A., Brandeis University. Further studies at the New England Conservatory. Theory and analysis with Robert Mols, Allen Sapp, Arthur Berger, Seymour Shifrin, Ernst Oster. Piano with Allen Giles, George Zilzer, Irma Wolpe. Composition with Arthur Berger, Harold Shapero, Malcolm Peyton. History with Paul Brainard, Leo Treitler. Teaching Fellow, Brandeis University, Instructor, Clark University. *Theoretical Studies.*

Mireille Lagacé Organ with Bernard Lagacé in Montreal and Anton Heiller in Vienna. Won prize and medal in the

Munich and Geneva International Organ Competitions in 1962, finalist as harpsichordist in 1965, won first prize in the Royal Congress of Canadian Organists competition in Montreal in 1959. Extensive recitals in the U.S. and Canada. Founder and Director of L'Ensemble Couperin Le Grand of Montreal. Recordings for Madrigal and Baroque records and the CBC International Service. Teaches baroque music at Commac Music Centre. *Organ, Harpsichord.*

Eugene Lehner Graduate, Royal Conservatory of Music, Budapest. Violin with Jenő Hubay. Composition with Zoltan Kodály. Former member, Kolisch Quartet and Stradivarius Quartet. Member, Boston Symphony Orchestra, since 1939. Faculty, Berkshire Music Center, Brandeis University, Wellesley College. Fellow, American Academy of Arts and Sciences. *Viola, Chamber Music.*

Theodore Lettvin B.M. (Curtis Institute). Piano with Howard Wells, Leon Rosenblum, Rudolf Serkin, and Mieczław Horszowski. Winner of American Society of Musicians Contest, Naumberg Award, Michaels Memorial Award, and a Laureate of the Queen Elizabeth of Belgium Concours. Over 600 concerts as a recitalist and with major symphony orchestras in the United States, Canada, Europe, Africa since 1952, including eight European tours. Fellow of International Institute of Arts and Letters. Numerous television appearances on educational and commercial television. Artist-in-Residence at the University of Colorado, 1956; summer Artist-in-

Residence, New England College in Henniker, N.H.: head of Piano Department Cleveland Music School Settlement, 1957-1968. *Piano*.

Joseph Maneri Theory with Joseph Schmidt, student of Alban Berg. Teaches composition privately. Trained in jazz and music of the Middle East as a clarinetist, saxophonist and pianist. Compositions include a Piano Concerto commissioned by Eric Leinsdorf. Composition for "Woodwind, Brass, and Percussion" performed at Tanglewood. String Quartet, three piano pieces, Trio performed at Carnegie Hall. *Theoretical Studies*.

Tamar March A.B. (City University of New York). M.A., Ph.D. (Harvard University). Former faculty, St. Paul's College, Brooklyn College, Harvard University. *French*.

Leslie Martin Cornish School of Music, Seattle, Washington; University of Washington; American Conservatory, Chicago. Faculty, University of Washington, 1947-57. Extensive studio and jazz experience, N.B.C. Hollywood: Jan Garber, Skinnay Ennis, Ted Weems and Gene Krupa Orchestras. Principal contrabass, Seattle Symphony Orchestra, 1947-57. Berkshire Music Center, 1950. Member, Boston Symphony Orchestra, since 1957. *Contrabass*.

Donald Martino B.M. (Syracuse University); M.F.A. (Princeton University). Member of the faculty of Princeton University, 1957-59; Yale University 1959-68; Teacher of Composition at the Berkshire Music Center summers 1965, 1966, 1969. Composer

of *Portraits, a Secular Cantata* for chorus, soloists, and orchestra (1955); *Contemplation for Orchestra*; *Concerto for Wind Quintet*; *Parisonatina al'Dodecafonía* for cello solo; *Concerto for Piano and Orchestra*; *Mosaic for Grand Orchestra*. Fulbright fellow to Italy 1954-56; National Institute of Arts and Letters fellowship 1967; Guggenheim fellow, 1967-68. Recipient of the Creative Arts Citation of Brandeis University, 1963. Member of the American Composers Alliance, International Society for Contemporary Music, American Music Center, American Society of University Composers. Author of several published articles. *Chairman, Composition*.

Jacob Maxin B.M., M.S. (Juilliard School of Music). Piano with Irma Wolpe, Edward Steuermann, Ilona Kabos; composition with Stefan Wolpe, Robert Ward, Vincent Persichetti. Town Hall debut, 1961. Young Artist Series, 1963. Many concert tours. Summer school faculty, University of Colorado, Brandeis University. Former faculty, Juilliard School of Music. Member Aeolian Chamber Players. Artist-in-residence, Sarah Lawrence College. *Piano*.

John Moriarty Brandeis University; B.M. with highest honors (NEC). Chadwick Medal (NEC) 1952. Artistic Administrator and Stage Director, Opera Society of Washington, 1960-62. Artistic Administrator and Stage Director, Santa Fe Opera 1962-65. Stage Director, Oklahoma City Opera 1966-. Conductor, Lake George Opera Festival, 1967-. Visiting Stage Director, Boston Conservatory 1963-65. Piano

soloist with Boston Pops Orchestra, Radio Eireann Orchestra (Dublin), and in New York, Naples, Rome, Paris. Frank Huntington Beebe Award, 1954. Former faculty, NEC, 1955-61. *Repertory Coaching, Vocal Accompaniment.*

Thomas E. Newell, Jr. Studied with Mason Jones. B.M., M.M. degrees from the Cincinnati Conservatory of Music. Former member St. Louis Symphony (1955-57), The Houston Symphony (1957-63) and the USAF Band in Washington, D.C. (1951-1955). Former member Washington Chamber Players, the Houston Woodwinds and the Cincinnati Fine Arts Quintet. Former Faculty member, Sam Houston State College, Texas Southern University and Stevens College. *French Horn, Chamber Music.*

Ernst Oster Piano with Robert Teichmüller and Georg Bertram. Theory (Schenker approach) with Oswald Jonas. Former faculty member Mannes College of Music in NYC. Lecturer, contributor to *Journal of Music Theory* and other music periodicals. Recipient of various grants; Senior Fellowship, National Foundation on the Arts and Humanities, 1967-1968 for work on unpublished manuscripts of Heinrich Schenker. Visiting Senior Fellow of the Council of the Humanities (1968-69); visiting professor in the Department of Music, Princeton University (1968-69). *Theoretical Studies.*

Ernst Panenka Master's Degree (Vienna

Academy of Music). Member, Volksoper Orchester, Vienna, 1926-29. Member, Boston Symphony Orchestra. *Bassoon.*

James Pappoutsakis (NEC) Flute with Georges Laurent. Member of Boston Symphony Orchestra since 1937. Solo flutist of Boston Pops Orchestra since 1937. Soloist, Zimblar Sinfonietta, Central and South America; Cambridge Society of Early Music. Member, Berkshire Woodwind Ensemble. Faculty, Longy School of Music, Boston Conservatory of Music. *Flute.*

Louise Came Pappoutsakis Graduate, National Conservatory of Paris. Harp with Bernard Zighera, Marcel Tournier (Paris). Former member of Boston Symphony and Boston Pops Orchestras. Faculty, Wellesley College, Boston Conservatory of Music. *Harp.*

Mark Pearson B.A. (Oberlin College); M.A. (Stanford University) Title role in Daniel Pinkham's *Jonah* with NEC Chorus and Orchestra to inaugurate NEC Centennial Year; numerous solo recitals and appearances with The Cambridge Society for Early Music, The Harvard Glee Club, the Stanford University Chorus, and Orchestra, etc. Santa Fe Opera 1961; major roles in West Coast productions of Stravinsky's *Oedipus Rex*, Bloch's *Macbeth*, Moore's *Ballad of Baby Doe*. Appeared as Arkel in NEC production of Debussy's *Pelleas et Melisande* and appeared in Stravinsky's "Les Noces." Instructor of voice seminar, Berkshire Music Center, 1966; recording appearances for Music Guild and

Cambridge Records. *Chairman, Voice.*

Malcom C. Peyton B.A., M.A. (Princeton University). Piano with Edward Steuerman. Composition with Roger Sessions, Edward F. Cone, Wolfgang Fortner, Aaron Copland. Woodrow Wilson Fellowship, 1955. Fulbright Fellowship, 1956. Former faculty, Princeton University. Works performed by the Princeton Symphony Orchestra, and in Town Hall and Carnegie Hall, New York City. *Theoretical Studies, Composition.*

Daniel Pinkham A.B., M.A. (Harvard), Berkshire Music Center, Longy School of Music. Composition with Walter Piston, Aaron Copland, Arthur Honegger, Samuel Barber, Nadia Boulanger. Organ with E. Power Biggs. Harpsichord with Claude Jean Chiasson, Putnam Aldrich, Wanda Landowska. Choral conducting with G. Wallace Woodworth. Orchestral conducting with Stanley Chapple. Fulbright Fellowship, 1950. Ford Foundation Fellowship, 1962. Fellow, American Academy of Arts and Sciences. Visiting Lecturer, Harvard University, 1957-58. Music Director, King's Chapel, Boston. Conductor, Cambridge Festival Orchestra. Harpsichordist, Brink-Pinkham Duo. Frequent appearances with Boston Symphony Orchestra. *Chairman, Performance of Early Music, Composition, History and Literature of Music, Harpsichord.*

Richard Pittman B.M. (Peabody Conservatory of Music). Further studies in piano, counterpoint and orchestration with

Douglas Allanbrook, and in conducting with Laszlo Halasz, Sergiu Celibidache, and Wilhelm Brückner-Rüggeberg. Fulbright Award for study in Germany 1963-65. Trombonist with U.S. Army Field Band 1957-60, and with the National Symphony Orchestra 1960-63. Music director and Conductor of the Contemporary Wind Ensemble (Washington, D.C.), The Little Chorus (Washington); assistant music director and conductor for chamber concerts for the Institute of Contemporary Arts, Empire State Festival 1961, Opera Society of Washington, D.C. In Germany, music director and conductor of orchestral and chamber-opera groups in Hamburg in 1964-65. Guest conducted Washington National Symphony, Hamburg Symphony and others. Faculty member of the Eastman School of Music, 1965-68. *Conductor of the Repertory Orchestra, Orchestral Conducting.*

Richard E. Plaster B.S., M.S. (Juilliard). Bassoon with Simon Kovar. Former faculty, Williamsburg Settlement House, Boston University. Faculty, Boston Conservatory, Berkshire Music Center. Former member, North Carolina Symphony, Army Field Band, Baltimore Symphony, New York Woodwind Quintet. Member Boston Symphony Orchestra. *Contrabassoon.*

Henry Portnoi Principal bassist, Boston Symphony Orchestra. Graduate of Curtis Institute of Music in contrabass (Anton Torello). Member of Boston Symphony Orchestra Chamber Players, Boston Sin-

fonietta. Formerly with Indianapolis Symphony (Sevitzky), Pittsburgh Symphony (Reiner). *Contrabass*.

Ralph Pottle, Jr. B.Mus., B.A. (South-eastern Louisiana College), M.M. (NEC). French horn with W. Valkenier. Winner of Fulbright award for study in Vienna. Faculty Louisiana State University, 1955-57; Boston University, 1957-61. Member, Fine Arts Woodwind Quintet, Boston. Member, Boston Symphony Orchestra. *French Horn*.

Tibor Pusztai Artist's Diploma (NEC). Violin with Sally Thomas and Ivan Galamian at Juilliard, with Robert Brink and Paul Zukofsky at NEC. Viola with Eugene Lehner, composition with Robert Cogan, Alexander Goehr, Gunther Schuller. Chamber Music with Rudolf Kolisch, Joseph Silverstein. Former member Boston String Quartet (1968-70). Member: Springfield Symphony, Boston Philharmonia, Marlboro Festival Orchestra. Lincoln Center Young Artist Award (1965), Koussevitzky Prize in Composition (1970). *Faculty, NEC Extension Division. Assistant to Gunther Schuller, President, director, Berkshire Music Center. Assistant Conductor, NEC Symphony Orchestra.*

Barbara Anne Reutlinger Teacher's College, Hofheim/Taunus, Germany. University of Frankfurt. B.A. Boston University, M.A. Harvard University. Phi Beta Kappa, Delta Phi Alpha (German Honorary Society). Trustee and Officer of the Corporation of Language Research Inc. at Har-

vard. Teaching Fellow, Harvard University (1969). *German*.

William Rhein B.S. cum laude (Juilliard School of Music). Contrabass with Samuel Levitan, Frederick Zimmermann, John Schaeffer, Georges Moleux. Coached sonatas with Louis Persinger. Former member, New York Philharmonic. Principal Bass, Boston Pops Orchestra. Assistant Principal Bass, Boston Symphony Orchestra. *Contrabass*.

Allen Rogers B.M. (University of Kansas), M.M.Ed. (Columbia Teachers College). Piano with Carl Friedburg. Town Hall debut. Accompanist, Leopold Simoneau, Jennie Tourel, Jan Peerce, Elena Nicolaidi, Eileen Farrell, Martial Singher, Licia Albanese, Theodor Uppman. Recordings. *Repertory Coaching, Vocal Accompaniment*.

Victor Rosenbaum B.A. cum laude (Brandeis University), M.F.A. (Princeton University). Piano with Leonard Shure, Rosina Lhevinne. Theory and composition with Milton Babbitt, Arthur Berger, Edward T. Cone, Earl Kim and Roger Sessions. Frequent appearances in solo and chamber music recitals and soloist with the Indianapolis and Atlanta Symphony Orchestras and the Boston Pops. Member of the Wheaton Trio. Has taught at Princeton, Brandeis and MIT. Has conducted orchestras at Brandeis, Princeton and the Merrywood Music School. *Assistant Chairman, Piano, Theoretical Studies, Chamber Music*.

Eric Rosenblith Received Licence de Concert at age 16 from Ecole Normale de Musique, studied with Jacques Thibaud, Paris; in London with Carl Flesch; in New York with Bronislaw Huberman. Debut in Paris, 1936; in New York, 1941. Concertized in United States, Europe and Israel and concertmaster of the Indianapolis and San Antonio Symphony Orchestras. First violinist with the Jordan and the Brandon String Quartets. *Chairman, Strings and Chamber Music, Violin.*

Michael Rudiakov Graduated from Manhattan School of Music, cello with Bernard Greenhouse. Received Harold Bauer award. Has participated in the Marlboro, Dartmouth, Aspen and Salzburg festivals and has appeared in recital, chamber music concerts, radio and TV broadcasts in most European countries. Extensive concertizing in Israel. Former faculty, Juilliard, Sarah Lawrence College. Member, Composers String Quartet. Recordings for Vox, Decca, CRI and Collector's Guild. Soloist with Indianapolis Symphony, Huntington Philharmonia, Jerusalem Chamber Orchestra on tour of Europe, Radio Israel Broadcasting Orchestra. *Cello.*

George Russell Author of "The Lydian Chromatic Concept of Tonal Organization." Taught this method at the School of Jazz, Lenox, Mass., Festival of the Arts, Jyvaska, Finland, under the auspices of the USIA, Lund University, Oslo, Norway, and Vaskilde Summerschool, Denmark. Former faculty, Berkshire Music Center. Appeared

with the George Russell Sextet in President Kennedy's International Jazz Festival, 1962; Molde Jazzfestival, Norway; Bologna Festival, Italy; Philharmonic Hall, Lincoln Center; extensive concert tours of Scandinavia and western Europe with George Wein's Newport All-Stars and own Sextet. Numerous recordings here and abroad. Recipient of U.S. National Endowment of the Arts Award, 1969; Guggenheim Fellowship, 1969. Member of the International Society of Contemporary Music, Norwegian Society of New Music. *Afro-American Music.*

Lois Schaefer B.M. with honors (NEC). Former assistant first flute, Chicago Symphony Orchestra; first flute, New York City Opera; member NBC opera orchestra; participant, Casals Festival in Puerto Rico. Member, Boston Symphony Orchestra. Recordings. *Flute, Piccolo.*

Chester B. Schmitz University of Iowa, University of Maryland. Tuba with William Gower. Former member, Virginia Symphony Orchestra. U.S. Army Band. Member, Boston Symphony Orchestra. *Tuba.*

Robert Selig B.M., M.M. (Northwestern University). Studied composition with Anthony Donato, Gardiner Read, Donald Martino, Ernst Krenek. Former Executive Assistant Composer for United Artists Music Co., 1964-66. Songwriter under contract; recordings on all major labels. Awards include: Graduate Teaching Fellowship, Boston University, 1966-68; B.M.I. Composition Grant for Doctoral

Study, University of Southern California, 1963; Composition Fellowship to Tanglewood, 1968; commission from the Eastern Music Festival for composition for symphony orchestra and rock. Recordings. *Theoretical Studies.*

Harry Shapiro Juilliard School of Music. Former faculty member, Boston University, Wellesley College. Member, Boston Symphony Orchestra. *French Horn.*

Russell Sherman B.A. (Columbia University). Piano with Edward Steuermann. Composition with Erich Itor Kahn. Debut Town Hall, 1945. Soloist with New York Philharmonic, Los Angeles Philharmonic, Detroit Symphony. Premiere performances of works by Schuller, Wolpe, Nono, Shapey. Lecture-recitals on the complete Beethoven Piano Sonatas and the Bach Well-Tempered Clavier. Former faculty, Pomona College, Claremont Graduate School, Music Department of University of Arizona. *Chairman, Piano, Chamber Music.*

Louis Speyer Diploma, first prize in oboe (Paris Conservatory). Conductor of chamber orchestras at Berkshire Music Center; Sanders Theatre, Cambridge; Pops Concerts. Music Director, Berkshire Woodwind Ensemble. Recipient, medal of "Reconnaissance Francaise" and French Legion of Honor; medal of the Elizabeth Coolidge Foundation of the Library of Congress, for eminent services to chamber music. Assistant Music Director, Berkshire Music Center, Tanglewood. *Oboe, English horn.*

James Stagliano Horn with Joseph Stagliano, Albert Stagliano. Principal horn, Detroit Symphony, Los Angeles Symphony, St. Louis Symphony, Chicago Symphony, NBC Symphony. Principal horn, Boston Symphony Orchestra, since 1946. *French Horn.*

Ian Strasfogel B.A. cum laude (Harvard College). Awarded Henry Russell Shaw Travelling Fellowship for study in Europe with Walter Felsenstein, Ford Foundation Grant for Administrative Internship at New York City Opera. Member of the Directors' Unit of the Actors Studio, New York City. Teaching assistant at Juilliard School of Music. Artistic Director of Augusta (Georgia) Opera Company, 1967. Appointed director, Music Theatre Project, Tanglewood, 1971. Directed numerous productions, including American premieres, for New York City Opera, Kansas City Lyric Theatre, Baltimore Civic Opera, Los Angeles Philharmonic, Creative Arts Center (Buffalo), Juilliard School, Augusta Opera Company, and Berkshire Music Center, Tanglewood. Directed NEC productions of *Pelleas et Melisande*, *Ba-Ta-Clan*, *Signor Bruschino*, *Oedipus Rex*, *The Nightingale*, *L'Orfeo*, and *The Magic Flute*. *Director of the Opera Theatre.*

Robert Paul Sullivan Attended NEC and Harvard Summer School. Guitar with Hibbard Perry, William Sykes, Alexander Bellow. Master classes with Oscar Ghiglia and Rey de la Tore. Soloist with Hingham

Civic Orchestra, Melrose Symphony Orchestra, Salem Symphony Orchestra, New England Conservatory Chamber Singers, Chamber Orchestra, Symphony Orchestra. Extensive concertizing, TV appearances, and lecture performances in New England. Faculty Cambridge School of Weston. Member, Boston Renaissance Ensemble, Camerata, Daniel Collins-Robert Paul Sullivan Duo (Voice & Guitar), Musica Viva. *Guitar, Performance of Early Music.*

Julia Sutton B.A. (Cornell University), M.A. (Colorado College), Ph.D. (Eastman School of Music). Faculty, Eastman School of Music, New School for Social Research, Queens College, New York University, George Peabody College for Teachers. Member, American Musicological Society, Music Library Association, Phi Beta Kappa. Numerous publications in musicology. Special fields: music history, music and the dance. *Chairman, History and Literature of Music, Performance of Early Music.*

John Swallow Attended the Juilliard School of Music and Columbia University. Trombone with Neal DiBiase, Davis Shuman, and Donald Reinhardt. Former member, Utah Symphony, Chicago Symphony, Chicago Lyric Opera, New York City Opera Orchestra and the Little Orchestra Society. Current member, New York Brass Quintet, Contemporary Chamber Ensemble and the New York City

Ballet Orchestra. Ass't. Professor of Trombone at the Yale School of Music since 1964. Trombone instructor at Hartt College of Music, and Western Connecticut State Teachers College. *Trombone, Euphonium.*

Carol Sykes B.M., M.M. (NEC). Scholarship recipient at Tanglewood for four summers. Taught vocal and instrumental music in the public schools of Weston, Conn. and Newton, Mass. Teacher of the Suzuki philosophy at the New England Conservatory since 1964. Granted a leave of absence for the academic year 1967-68 to teach and study with Dr. Shinichi Suzuki, Talent Education Institute, Matsumoto, Japan. Guest lecturer at St. Michael's College, Winooski, Vermont for the summer sessions in 1967 and 1968. *Music Education.*

William Tesson Graduate, Bentley College of Accounting and Finance; B.M. with highest honors (first winner of Chadwick Medal), M.M. (NEC). Trombone with John Coffey. Theory and composition with Francis Judd Cooke. Conducting with Attilio Poto, Richard Burgin, Monteux School for Conductors. First trombone for two years, touring with the Ballet Russe de Monte Carlo. Two seasons with the Boston Pops Orchestra. Substitute member, Boston Symphony Orchestra. Opera, ballet, musical theater orchestras. Professor of Music, Northeastern University. *Trombone.*

Charles Treger First American to win first place in the Wieniawski International Violin Competition (1962). Debut with the New York Philharmonic (1964). Toured Europe and the Middle East as soloist with Pittsburgh Symphony Orchestra under William Steinberg (1964-65). Member, Lincoln Center Chamber Music Society. Extensive concert tours of Europe and the U.S. *Violin, Chamber Music.*

Felix A. Viscuglia B.M. (NEC), Clarinet with Rosario Mazzeo. Soloist and Clinician. Appearances in Boston, New England, Philadelphia, New York, the Midwest and Canada. Director, Woodwind Ensemble, M.I.T.; Faculty, M.I.T.; Member, Boston Symphony Orchestra. *Clarinet.*

Roger Voisin Diploma (College St. Julien), Diploma with first prize in trumpet and solfege (Conservatoire de Musique). Trumpet with Rene Voisin, Marcel LaFosse. Faculty, Navy School of Music, 1941-43; Boston University, 1948-52; Berkshire Music Center, since 1950. Former principal trumpet, Boston Symphony Orchestra. Recordings. *Chairman, Brass Instruments, Trumpet, Chamber Music.*

Veronica Jochum von Moltke Graduate, Staatliche Hochschule fur Musik, Munich. Master class in piano, Maria Landes-Hindemith. M.M. (equivalent) with highest honors, concert Artist Diploma. Postgraduate work with Edwin Fischer and Josef Benvenuti (Conservatoire, Paris). 1959, invited by Rudolf Serkin to study

with him in the U.S. At the same time faculty member Settlement School of Music, Philadelphia, 1959-61. Since then extensive concertizing throughout North and South America, Europe and Africa. Soloist with major European and American orchestras, including the Minneapolis and Denver Symphonies, the Berlin Philharmonic, Hamburg and Munich Philharmonics, Bavarian Symphony, Concertgebouw Orchestra of Amsterdam, Hague Philharmonic, Maggio Musicale Orchestra, Florence; RAI-Orchestra, Naples; Mozarteum-Orchestra, Salzburg; Venezuelan Symphony, Caracas. Recordings with DGG, Philips and NEC-Crest. *Piano.*

Sherman Walt University of Minnesota, Curtis Institute of Music. Bassoon with William Santucci, Ferdinand Del Negro. Chamber music with Marcel Tabateau. Faculty, Roosevelt College, 1949-51; Berkshire Music Center, since 1953. Former principal bassoon, Chicago Symphony Orchestra. Principal bassoon, Boston Symphony Orchestra, Boston Woodwind Quintet. Recordings. *Bassoon.*

Michael J. Walters B.S., Ithaca College (1965). Composition with Warren Benson. M.S. Ithaca College School of Music. Former band director and instrumental music teacher in the Ithaca Public Schools, Long Beach School System, Commack South High School. Conducting with Pierre Boulez. D.M.A. University of Miami School

of Music. Conducting with Frederick Fennell, composition with J. Clifton Williams. *Music Education.*

Dean Wilder A.B. Cascade College (Portland, Oregon), M.M. (NEC), Graduate studies Stanford University, Northwestern University. Advanced German Lieder studies in Berlin with Hertha Klust, Advanced opera studies with Boris Goldovsky, Goldovsky Opera Theater; Arthur Schoep, Denver Lyric Opera; Frederic Popper, NBC Opera; Hertha Klust, Deutsche Oper Berlin. Voice studies with Gladys Miller Zachareff, Dr. Wolfgang Schutt. Guest artist with numerous U.S. Orchestras and Choruses. Over 400 concerts with Robert Hale of the New York City Opera Company. *Voice.*

Irma Wolpe Rademacher Attended Akademie in Berlin, DaCroze Institute in Paris and Geneva. Piano with Enesco, Kreutzer and Cortot. Taught at the DaCroze Seminar in Berlin affiliated with the Akademie. Taught at the Academy in Jerusalem, Settlement School in Philadelphia, Swarthmore College. Teacher of Jacob Maxin, Jerry Loewenthal, David Tudor, Russell Sherman. Taught summer school in 1971 at the Academy in Jerusalem under joint auspices of N.Y. University and the Academy. Played all the first performances of Stefan Wolpe's music and other composers. *Piano.*

Harold Wright Curtis Institute of Music. Clarinet with Ralph McLane. Former member Houston and Dallas Symphonies,

principal clarinet, Washington National Symphony Orchestra. Participated in Casals Festival for five years, toured with Marlboro Festival for 18 years. Former faculty member American and Catholic Universities, Washington, D.C. Principal clarinet, Boston Symphony Orchestra. *Clarinet.*

William G. Wrzesien B.Mus. Ed., M.Mus., Artist's Diploma, New England Conservatory of Music. Clarinet with Rosario Mazzeo. Faculty, State College at Lowell. Chairman of Woodwind Department, New England Conservatory Preparatory Division. Member, Philharmonia Woodwind Quintet, Boston Musica Viva Ensemble. Participant, Monadnock and Marlboro Summer Music Festivals. Principal clarinet, Boston Philharmonia, Boston Opera Orchestra, Boston Ballet Orchestra. *Clarinet.*

Anna Yona University of Turin, Italy. Former teacher, Cambridge and Boston Centers for Adult Education. Radio commentator-director, Italian Hour, Boston area radio stations, WCOP, WBMS, WESX, and WLYN, 1943-50. *Italian.*

Gladys Miller Zachareff Teacher's and Soloist Diploma, B.M. (NEC), Voice with Charles Adams White, Rulon Robinson, Morris Williams, Dr. Frank E. Miller. Master classes with William Brady, Chicago. Coaching with Madame Matzenauer and George Reeves, New York City. Assistant to Dr. Miller, New York, 1926-28. Concert, orchestral, church, and oratorio appearances in Boston and New York. *Voice.*

Benjamin Zander B.A. with highest honors (London University). Diplomas from the Academia Chigiana (Siena), Hochschule fur Musick (Cologne). Cello with Gaspar Cassado. Studies at Harvard University, and with Leonard Shure and Ernst Oster in New York. Former Assistant to Gaspar Cassado in Cologne; former faculty member of the Yehudi Menuhin School in London; Merrywood Music School in Lenox, Massachusetts. Recipient of grants from the Harkness Foundation, and the International Society for Contemporary Music. Extensive concerts in Europe and recordings. *Violoncello, Assistant Chairman, Chamber Music.*

Gerald Alan Zaritzky B.S. in humanities and science (M.I.T.), M.Mus. (NEC). Also studied at the Yale School of Music. Theory and analysis with Robert Cogan, Jacques-Louis Monod, Ernst Oster; Composition with Daniel Pinkham, Alvin Etler, Robert Cogan, and Malcolm Peyton. Piano with David Barnett, Ward Davenny, Miklos Schwalb, Victor Rosenbaum. Awarded Woodrow Wilson Foundation Fellowship for 1965-66; NEC Graduate Theory Assistantship, 1967-68. Former faculty, Rhode Island Governor's School for the Gifted in Music and Art, and Windhover School of the Creative and Performing Arts. *Theoretical Studies.*

Alfred Zighera Diploma with first prize (Paris Conservatory). Violoncello with Jules Loeb. Ensemble with Lucien Capet. First cellist, Paris Conservatory Orchestra,

Concerts Koussevitzky, Paris. Former member, Zighera Quartet, Paris; Boston String Quartet; Stradivarius Quartet. Faculty, Wellesley College, since 1944; Berkshire Music Center, since 1940. Former assistant principal cellist, Boston Symphony Orchestra, 1925-63. *Violoncello.*

Bernard Zighera Diploma with first prize in piano, Diploma with first prize in harp (Paris Conservatory). Harp with Marcel Tournier. Piano with Isidore Philipp, Santiago Riera. Chamber music with Paul Chevillard, Lucien Capet. Member, Paris Conservatory Orchestra. Faculty, Berkshire Music Center, since 1940. Concert tours in Europe and United States. First harpist, Boston Symphony Orchestra. Chevalier of the French Legion of Honor. Judge, Conservatoire National de Paris competition and International Harp Competition, Israel (1965). *Harp.*



Jordan Hall

THE NEW ENGLAND CONSERVATORY CALENDAR / 1972-1973

First Semester

September 5, Tuesday	.Dormitory opens
September 5, 6	.Orientation for new students
September 7, 8, 9, 11, 12	.Registration and auditions for all students
September 13, Wednesday	.First semester classes begin
October 9, Monday	.Columbus Day — Holiday
October 23, Monday	.Veterans Day — Holiday
November 23, Thursday	.Thanksgiving Vacation begins
November 27, Monday	.Classes resume
December 12, Tuesday	.First semester classes end
December 13, Wednesday	.First semester exams begin
December 19, Tuesday	.First semester exams end
December 20, Wednesday	.Christmas vacation begins

Second Semester

January 2, Tuesday	.Dormitory opens
January 2, 3, 4, 5	.Makeup exams and promotional auditions
January 8, Monday	.Second semester classes begin
February 17, Saturday	.Mid-winter vacation begins
February 26, Monday	.Classes resume
April 7, Saturday	.Spring vacation begins
April 17, Tuesday	.Classes resume
May 18, Friday	.Second semester classes end
May 21, Monday	.Second semester exams and auditions for promotion begin
May 28, Monday	.Memorial Day — Holiday
June 1, Friday	.Second semester exams and auditions for promotion end
June 2, Saturday	.Alumni Day
June 3, Sunday	.Commencement Day

Mr. William Mahan, Director of Admissions
New England Conservatory of Music, Boston, Massachusetts

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My major instrument is _____ voice ☐

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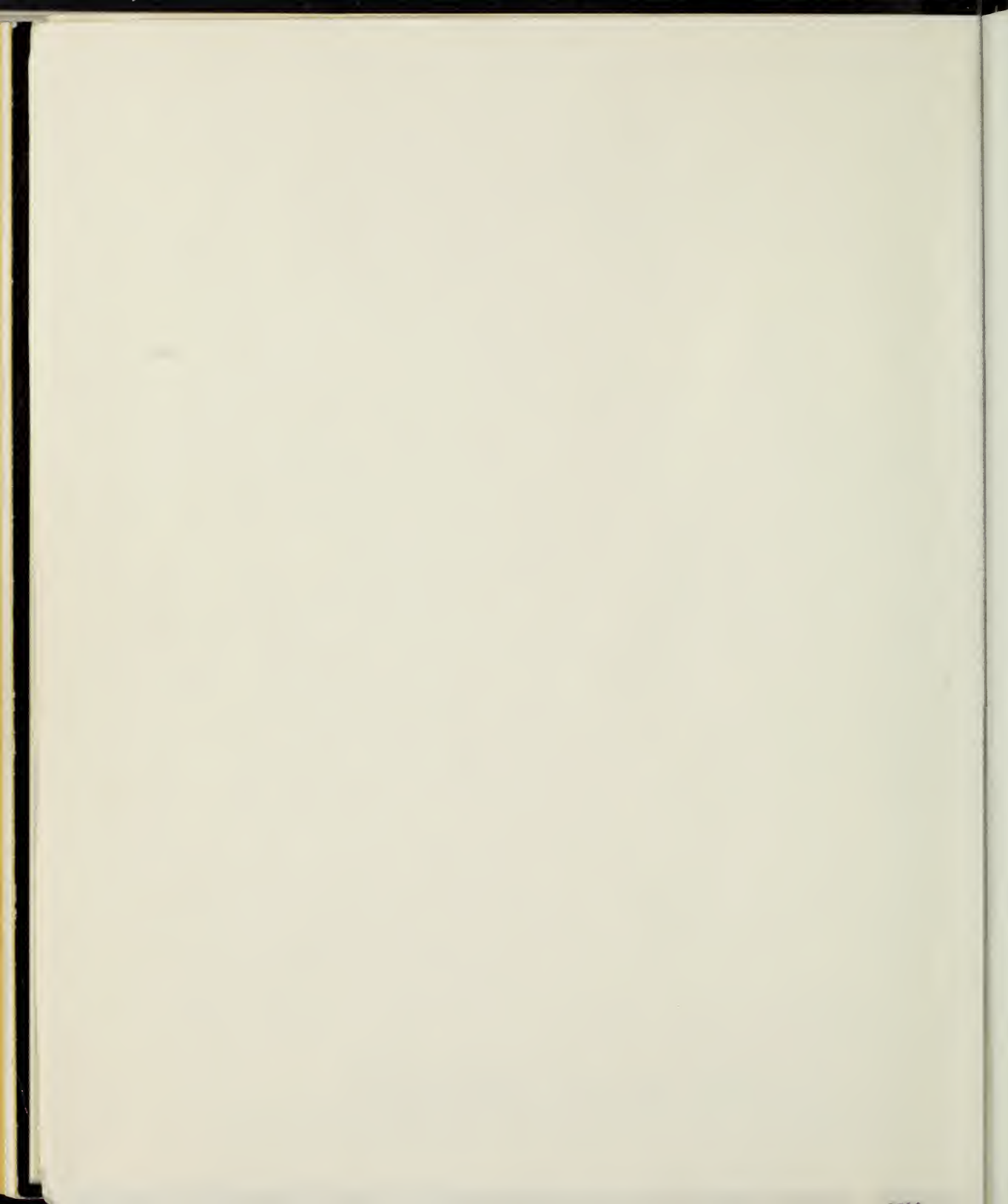
First Semester

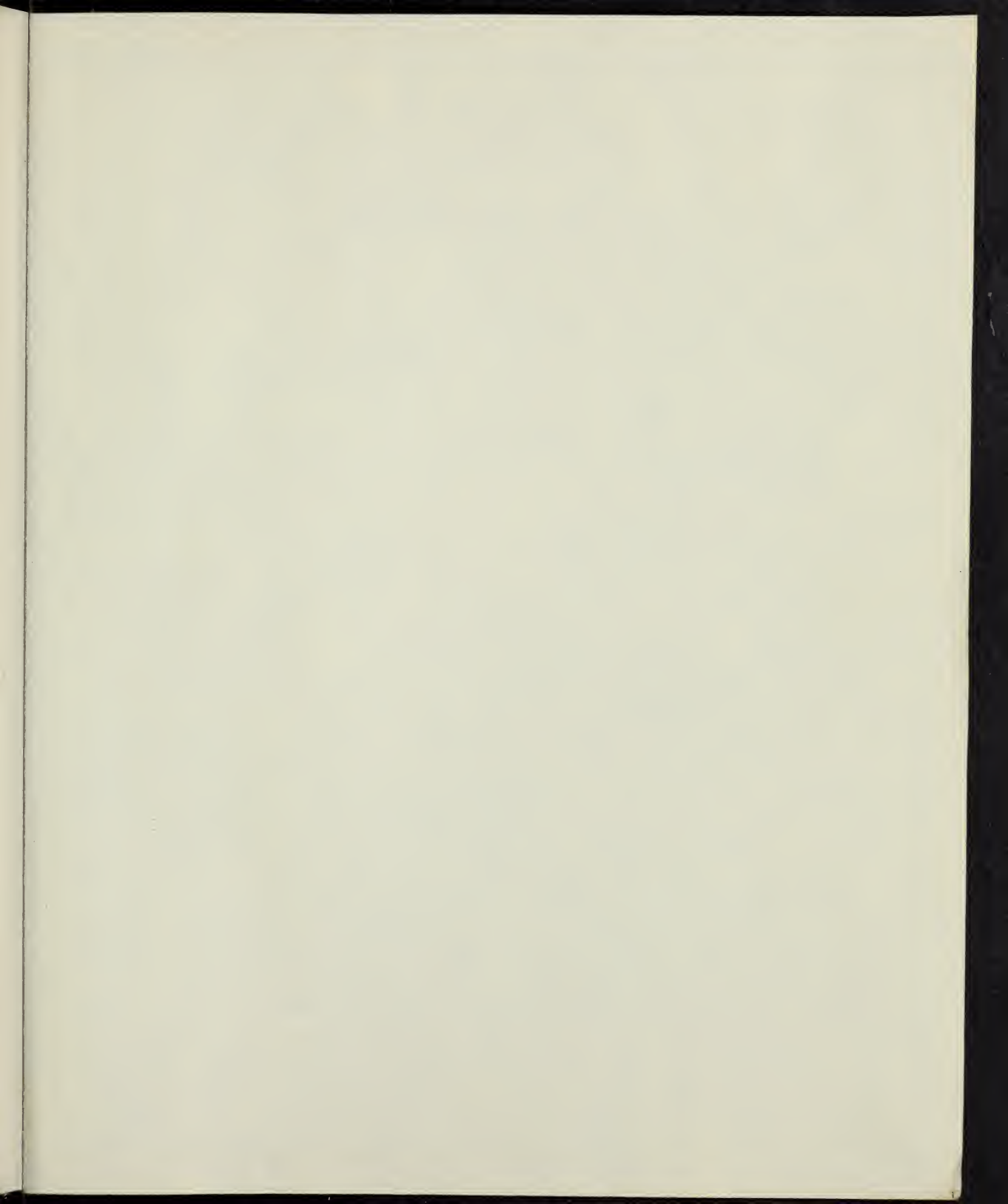
September 4, Tuesday	.Dormitory opens
September 4, 5	.Orientation for new students
September 6, 7, 8, 10, 11	.Registration and auditions for all students
September 12, Wednesday	.First semester classes begin
October 8, Monday	.Columbus Day — Holiday
October 22, Monday	.Veterans Day — Holiday
November 22, Thursday	.Thanksgiving Vacation begins
November 26, Monday	.Classes resume
December 11, Tuesday	.First semester classes end
December 12, Wednesday	.First semester exams begin
December 18, Tuesday	.First semester exams end
December 19, Wednesday	.Christmas vacation begins

Second Semester

January 2, Wednesday	.Dormitory opens
January 2, 3, 4, 5	.Makeup exams and promotional auditions
January 7, Monday	.Second semester classes begin
February 16, Saturday	.Mid-winter vacation begins
February 25, Monday	.Classes resume
April 6, Saturday	.Spring vacation begins
April 16, Tuesday	.Classes resume
May 17, Friday	.Second semester classes end
May 20, Monday	.Second semester exams and auditions for promotion begin
May 27, Monday	.Memorial Day — Holiday
May 31, Friday	.Second semester exams and auditions for promotion end
June 1, Saturday	.Alumni Day
June 2, Sunday	.Commencement Day

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